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ABSTRACT

One in a series of annual publications, this booklet contains reviews of books relating to the teaching of English and the language arts. The books are divided into ten categories: teaching principles and practice, source books and course books, writing and rhetoric, reading and books for the slower reader, language and oral work, prose, poetry, drama, mass media, and literary criticism. Also included are a list of reviewers and an index of books reviewed, listed by title. (GW)

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ENGLISH IN AUSTRALIA

Number 41, August, 1977

# A.A.T.E.
# GUIDE TO ENGLISH BOOKS

## Edited by Roslyn Arnold

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# Editor's Note

As this is my first year as Editor of the *A.A.T.E. Guide to English Books*, I am most grateful to those who so generously gave me help and time: Mr John Collerson, Editor of *English in Australia* (into which this *Guide* is incorporated); Mr Ken Watson, who was Editor of the *Guide* for seven years; Mrs Joyce Moore, who so graciously typed the reviews; Mr John Hutchins, who prepared the advertisements and finally, the reviewers and advertisers who made this publication possible.

ROSLYN ARNOLD

# TEACHING PRINCIPLES AND PRACTICE

**English in Secondary Schools: Today and Tomorrow**, eds. K. D. Watson and R. D. Eagleson (English Teachers' Association of N.S.W.), Sydney, 1977, 507 pp., Paperback, $7.80 plus postage.

"General books on English are getting better and better. In place of woolly theory and rule-of-thumb practice there is emerging the kind of knowledge which marks a profession." So wrote Graham Little in the 1973 *AATE Guide to English Books*. That was the year of *Patterns of Language* by Leslie Stratta and Andrew Wilkinson; the previous twelve months had seen in N.S.W. the UNESCO Seminar on the Teaching of English with visiting consultants James Britton and Roger Shuy, and the publication by the English Teachers' Association of *Towards a New English* (eds. A. Ashworth and K. Watson). With a shiny new Syllabus for Forms I-IV out in the schools and new names like Douglas Barnes, James Britton, Leslie Stratta, John Dixon and James Moffett to conjure with, we English teachers seemed set, if not for revolution, at least for revitalising. "The Great Adventure" Garth Boomer calls it in his introduction to the English Teachers' Association's 1977 book, *English in Secondary Schools: Today and Tomorrow*.

Boomer sees "The Great Adventure" phase as ending about 1972, being followed by a period of "Making of the Maps" which takes us up to the present—a period of research, experimentation, working out the ideas set forth at the Anglo-American Conference at Dartmouth (1966) and in Sydney at the 1972 UNESCO Seminar. However, what has all this meant to the average classroom teacher? Is Boomer right when he sadly notes that "the bulk of English teachers in Australia know precious little about any of the map-makers I have named above and even less about their maps?" (*ESSTM*, p. 10).

Best speak for myself rather than make generalisations. 1966 was the year I began teaching English in a Sydney high school—lots of comprehension exercises, traditional grammar, and plenty of what is now hyperbolically termed "illiteracy" (despite this splendid traditional regime). My main concern was personal survival. Dartmouth was far away; I never heard of it until 1971. By that time new ideas were filtering down to us "workers at the coalface", thanks partly to an active branch of the E.T.A. I bought the E.T.A's 1972 book and *Language in Use* (which gathered dust, I am ashamed to say) and began, rather by rule-of-thumb, but with a sympathetic English master, to move "towards a new English". I tried "Themes"—some good, some bad. I wanted to do the "right thing", but was none too sure what it was, or how these new insights fitted with one another and with what I had been doing before. Sometimes in the rush of a full teaching load I was glad to have old course-books to fall back on, or tried and true set texts. At the same time I shared the nervousness of some colleagues about the "bittiness" or eccentricity of what sometimes passed as New English. Still, there was the occasional burst of experimentation and a growing conviction that

"starting where the kids are" made sense. I bought a few more of Garth Boomer's map-makers which also, I fear, mostly gathered dust. Then came In-service training on a new scale. It was at a workshop for English teachers conducted by Leslie Stratta in 1975 that I began to comprehend the maps, to have some of my tentative insights confirmed, to attain some confidence and sense of direction. It was my tenth year in English teaching, the fifth of the "new" Syllabus.

I do not think I am atypical, and fear Garth Boomer's pessimism has some grounds. I am sure now is a good time for the E.T.A. to have published this comprehensive guide to English teaching, post-Dartmouth in orientation, thoroughly practical, with enough time elapsed to harvest new research and reflect upon ways of implementing those exciting ideas of the 60's and early 70's.

*English in Secondary Schools: Today and Tomorrow* is 300 pages longer than its 1972 ancestor. I would not wish it shorter. Its well-conceived organisation makes it easy to find your way, while the individual articles are concise and readable.

Merely to list some of its contents shows the scope of the new book. Garth Boomer leads off with his fascinating account of the last decade in Australian English teaching. "What English Teachers Need to Know about Language" distils into eighty pages, vital information in an area where knowledge has escalated in recent years. "Current Issues" deserves careful reading and discussion. Graham Little puts the literacy scare into historical perspective, also providing a valuable summary of language development K-12. Joan Rotherby shows the importance of small group work in the light of current understanding of language and its functions. That rare thing in N.S.W., an open-plan Secondary English workshop, is described from experience by Ernie Tucker, who works in a near-to-disadvanged Sydney school. "Talking and Listening" and "Reading" get fresh and authoritative discussion. The word "authoritative" could well be used of the whole book, with major articles by Michael Halliday, James Britton, Leslie Stratta and Andrew Wilkinson, Yetta and Kenneth Goodman—all international figures in their fields. Comparatively new areas, "Drama" and "Film and Video", are more than adequately introduced in their respective sections. Throughout, classroom practice interacts with theory.

John Payne's fascinating article on journal-writing at Bomaderry High School, for example, admirably complements Arthur Ashworth and Bob Walshe in the "Writing" section. Immediately practicable ideas abound, some set apart in "boxes", as is "Ideas for the Integration of Language and Literature" by Jim Harkin and Marjorie Carlberg in the "Language and Literature" section. The last two sections are "Resources" and "Teacher Education".

What a co-operative effort this new book has been. Aside from names already mentioned, which already show the range from leading academics to classroom teachers, there are Roslyn Arnold, Barry Carozzi, John Dixon, Barry Dwyer, Rob Eagleson, Leonie Kramer and, as the K-Tel

ads say, "many more". The result is the best general book on English teaching now available, worthy to follow those "map-makers" mentioned earlier in this review: almost a complete survival kit for the practising English teacher. Almost? Only if it is not allowed to gather dust. If you are an English teacher, buy it, read it, and discuss it. I can imagine sections or chapters providing invaluable resource material for staff meetings, in-service workshops and teacher training.

I do have some quibbles. Does the title have to rival *Marat-Sade* for length? Why are there no illustrations, the benefit of which has been admirably demonstrated in publications of the Primary English Teachers' Association? While there are useful booklists throughout, a brief general bibliography and an index may have been of use.

Nevertheless, in these days when English teachers must increasingly account for what they do, we can thank Ken Watson, Rob Eagleson and their contributors for an exceptional compilation, progressive without trendiness, specific to our problems, thought-provoking and even entertaining.

N.W.

**From Communication to Curriculum**, by Douglas Barnes (Penguin Education), Harmondsworth, 1976, 202 pp. $2.95.

Many teachers will be familiar with Douglas Barnes *et al.*, *Language, the Learner and the School* (Penguin, revised 1971) and perhaps also with his Open University Course book *Language in the Classroom* (Open University, 1973). Douglas Barnes's new book is about how language is used in learning, how children use language to develop their own network of experience and understanding and what role the teacher can play in this. It is a very useful book for teachers interested in language across the curriculum. It has much to say about talking in small groups, about exploratory talking and writing and about the functions of written work in general.

Barnes is interested in the relationship between school knowledge and action knowledge, in how knowledge that is "out there" and known to the teacher can become part of the child's network of experience and understanding. He discusses this in a fairly systematic and formal way, though he illustrates it with examples from his transcripts of children working in small groups (p. 79). He emphasises the distinction between exploratory speech on the one hand and the language of the final draft on the other (ch. 4). Exploratory speech is a way of re-arranging thoughts and working out ideas while the process of speaking (or writing) is going on. It is not always effective for communication to the listener; rather it is useful for the speaker himself. For final draft writing however, communication is important; and it is expressed in relatively formal public language perhaps to be read by a teacher or even by an unknown audience. Barnes notes that pupils are sometimes able to "put on" final draft language because it seems to be expected of them, without fully understanding what they are writing about. Schools are

places where a lot of final draft writing is expected of pupils, and where situations for exploratory talk in groups often seem to be messy and superficially unproductive. Yet the more opportunity is provided for this exploratory talk the deeper the understanding and more effective the final draft when the pupil reaches that stage.

Another theme that emerges in the book is the idea of language as performance. One extreme of this is the mindless regurgitation of the formal language of the teacher without any understanding of the substance, or the ritualised exchange of question and answer with little engagement with the topic which characterises some classroom interaction. At the other extreme, there is the deliberate use of language appropriate for some assumed role and the enjoyment of the linguistic performance of that role.

Barnes contributes to the continuing debate on language and failure, the variations in children's abilities and the teacher's attitudes towards these (ch. 6). He also has a chapter on the teacher's responsibilities in classroom learning and teaching (ch. 7). But perhaps the most interesting chapter not so far mentioned, is his report and discussion on teacher's attitudes to written work (ch. 5). In this chapter he distinguishes between two views of teaching and learning: the transmission view and the interpretation view. The transmission view looks upon knowledge as something "out there" which has to be passed on from teacher to pupil, whereas the interpretation view sees knowledge as the ways in which a person interprets reality and his ability to organise thoughts and action. These two different views of teaching have important implications for pupils' writing, its purposes and the ways a teacher might respond to it. They are also related to the emphasis on either final draft writing (transmission) or exploratory writing (interpretation) and to the distinction between "school knowledge" and action knowledge.

The book is not addressed primarily to the English teacher, but to all who teach or work with children. However, in practice it is likely to be the English teacher who carries the banner when it comes to asserting the important place of language in education. (Abridged from an article in E.T.A.N.S.W. Newsletter, November, 1976.)

J.W.C.

**Language, Schools and Classrooms**, Contemporary Sociology of the School by Michael Stubbs (Methuen), Great Britain, 1976, 128 pp., Paperback, $4.20.

One of the problems facing classroom teachers of English today is the ever mounting difficulty of keeping up to date with current theories of language development and sociology. Yet so much of the material presented at in-service courses and in journals presupposes some background knowledge of major theorists from the participants and readers. Many teachers do teach very well from intuition and long experience, but many also need continuous enrichment from their professional reading and interaction with other teachers. All of this leads me to recommend

that teachers familiar with the work of William Labov, Basil Bernstein, Peter Trudgill, Ned Flanders, Douglas Barnes, Courtnay Cazden, Hess and Shipman and so on, and the teachers unfamiliar with the work of these researchers *et al.*, would be well advised to buy this book for a number of reasons.

Michael Stubbs knows how to write engagingly. He is not afraid to reveal his own stance on controversial issues and he has a depth of understanding of the relationship between language and learning. He has been engaged in research on language and education for several years and has undertaken classroom research in general. He suggests ways in which sociologists and teachers can undertake their own classroom research and he synthesizes a range of theoretical perspectives into concepts well within the understanding of readers encountering these ideas for the first time.

This book deserves a longer review than space permits here. It is an important, inspiring book which opens up new possibilities for the practising teacher to gain fresh insights from work done in his own classroom. It is the kind of book many teachers have been waiting for.

R.A.

**Interaction in the Classroom**, Contemporary Sociology of the School by Sara Delamont (Methuen), Great Britain, 1976, 124 pp., Paperback, $4.20.

This is a companion volume in the same series as *Language, Schools and Classrooms* by Michael Stubbs and is just as highly recommended. Since Flanders, Bellack, and Douglas Barnes moved into the classroom to do their research, we have been hearing about "interaction in the classroom". What more can Sara Delamont tell us? Not only can she offer fresh perspectives on a familiar scene, she also suggests very strongly that teachers start looking closely themselves at the contexts in which they operate, putting aside unwarranted fears about the supposed "subjectivity" of analysis involving the investigator. In other words, we can all become "participant observers" (or "symbolic interactionists") in our own classrooms. After all, Delamont suggests, we all learn how to behave "by watching and asking and listening". The approach is attractive, and if it leads to co-operative learning and investigation by interested groups of teachers, it becomes even more attractive.

Sara Delamont has done fieldwork in several Scottish girls' schools, in mixed schools and boys' schools. In this book she illustrates her points with references to the intensive work she did with fourth-year pupils collecting data by observation, formal and informal interviews, tests and questionnaires. Her writing style is lively and her research is scholarly. This sociological account of classroom life will add new dimensions to the perceptions of classroom teachers who, after all, are daily involved in classroom interaction. A pleasure to read and highly commendable.

R.A.

**Developments in English Teaching**, by Michael Saunders (Open Books), London, 1976, $3.95.

This is an excellent introduction to current problems and issues in English teaching. The book is short (126 pages) and very readable, ideal for the busy teacher whose daily workload allows little time for keeping up his professional reading.

The book includes outlines of "Progressive" and "Traditional" approaches; discussion of the place of mass media; discussion of the significance of the Bullock Report; Educational Drama; Education Publishing. Approaches to English teaching by three schools are explained.

Highly recommended. D.S.

**Root and Blossom: Essays on the Philosophy, Practice and Politics of English Teaching**, by Peter Abbs (Heinemann Educational Books), London, 1976, 196 pp., $13.50.

The blackness of the cover of this book rivals that of the black papers, yet there is nothing black-paperish about the content. Even the cover is relieved by the delicate blossom opening out and the lively root system reaching down for nourishment. All lightly symbolic of Peter Abbs's message; it is very much a book with a message. And there is nourishment in this pook for English teachers of every hue. Peter Abbs writes in the tradition of David Holbrook, stressing the value of creativity, of the student knowing himself (or herself!) as a person, of wholeness, of traditional culture.

One of the choices which faces the English teacher is whether to use popular (mass) culture as a starting point, something pupils are familiar with and then lead them from there to a wider world, or whether to reject mass culture as something essentially commercial, exploitive, dehumanising. Peter Abbs takes the latter view. What alternative does he offer to mass culture? He regards the child's creative interpretation of his own experience as a valuable starting point, together with traditional folk-culture and he would want to lead children (not to mention teachers) to an approach to life that is essentially individual, subjective, imaginative, creative, artistic and liberating.

Abbs addresses himself both to teachers and to those concerned with the training of teachers. He advocates a creative rather than an academic approach to teacher education. He includes a number of practical suggestions which could be directly applicable in secondary teaching. For example, he describes an approach to the teaching of writing and he outlines a scheme for critical study of the mass media. However, the essential purpose of the book is not so much practical as provocative. The author is concerned to stimulate reflection and revaluation of one's aims and practices. It is, as I said, a book with a message. Whether the reader would want to go all the way with Peter Abbs or not this book will satisfy and in another sense not satisfy anyone concerned with his own development as a teacher and with the development of his pupils as people. J.W.C.

## SOURCE BOOKS AND COURSE BOOKS

**The Growing Green:** A Language Through Literature Course, by David Mallick *et al.* (Heinemann), 1976, 109 pp., Soft covers, $4.95.

This is an impressive course book for a language through literature study in the Senior School. It is impressive for a number of reasons: it does not try to do too many things, it has a carefully "thought-through" structure, the source material is always interesting and challenging, and the guidance given in the questions and suggestions is helpful and stimulating.

The structure of the book needs some discussion. There are three divisions: Poetry, Drama and Short Story. The authors explain that though the Novel is excluded, or extracts from novels, they hope that reading the short stories will lead to "full-scale works" of fiction. They point out further that the short story shares common aspects with the novel and that the points raised for discussion in this section could be used in dealing with novels.

There are a number of suggestions given for integrating material from each section, e.g. thematic groupings or using the poems and stories with photographs as a stimulus for creative writing.

The book is illustrated with superb drawings and photographs. They are always a challenge to the imagination, thought-provoking, often startling and dramatic.

In the Poetry section there is a wide-ranging selection of poems from a variety of poets, grouped very often in pairs or clusters so that a particular aspect of poetry, e.g. tone, or intention can be examined. The questions that follow such clusters vary in approach, sometimes concentrating on a comparison of themes, at times on the accuracy of the imagery. In addition a representative selection of poems from three poets is given: D. H. Lawrence (12 poems), M. Holub (6 poems), and William Blake (9 poems). This is a useful departure in that it is valuable at this stage for students to examine the work of a number of poets. This leads to a comparative evaluation of themes that recur in each, individual style and the concerns of a particular period, e.g. Lawrence's point of view as compared with Blake's and the common ideas that run through the poems by Holub.

The Drama section is particularly interesting. There are a number of extracts from Shakespeare: *A Midsummer Night's Dream*, *Julius Caesar*, *The Merchant of Venice* and *Twelfth Night*. There are extracts from *Friday Night at the Schrammers* by Lawrence Collinson, an Australian play and *Warnings* by Eugene O'Neill and there are two complete one-act plays: *Last to Go* by Harold Pinter and *Riders to the Sea* by J. M. Synge. Finally there is a poem *Richard Corey* by E. A. Robinson, offered as a source for playmaking by the class, with detailed questions to help the students write their scripts. Furthermore, the students' development of their play *Richard Corey* is helped by linking discussion of theatrical devices, e.g. the soliloquy with the study of the Shake-

spearian extracts. In this way the class's play-making is assisted by looking to a great play-maker, who used various devices that may in fact be part of the students' play, e.g. the soliloquy to suggest the inner turmoil and conflict of *Richard Corey* or the means used to carry the audience's interest from scene to scene.

Pinter's play *Last to Go* is looked at from a practical, theatrical point of view. The class has to consider those tasks that a director must look to —why particular decisions are made. *Riders to the Sea* is examined from a perhaps more literary standpoint, although the stagecraft aspect is not omitted. Synge's language is studied and there are suggestions for library research on the playwright and his time and on the Irish theatre.

Similarly with the extract from O'Neill's play, ideas are suggested for the use of masks to reveal different and perhaps inner faces of a person. This leads to library research into the use of masks in Greek, Noh and tribal drama. When the extract from Collinson's play is examined, comparisons are drawn with O'Neill and the students look at dialogue closely and how it indicates movement and gesture, which supplement the words spoken. The point is made again that a script for drama is not only the words written down.

The main point about the drama section is that it directs students to essence of the extracts from the plays, asking them to look at meanings closely so that they will be able to act as directors of the scripts. Meaning is not extracted in a literary sense alone. Students must make practical decisions about staging, justifying them in terms of action wedded to meaning, i.e. movement, gesture, setting, voice, stage positions. The Shakespearian extracts lead students towards mime, writing dialogue, speech situations, library research, criticism of drama and the role of the drama critic.

The Short Story section contains nine stories from such writers as Thurber, de Maupassant, Mansfield and Hemingway. They are all interesting and enjoyable. There are useful guides to discussion and writing and the authors suggest integrating topical material from radio, newspapers and television wherever issues in the stories allow.

In all, this is a most valuable contribution to the language through literature course in the Senior School. It contains resources for a large part of the course in one book—a practical consideration when buying texts. Highly recommended.

M.P.

**English For Life**: Awareness Through Language, by Diana F. Davis and Brian J. Spicer (Landmark Press), Drouin, Victoria, 1976, 256 pp., Paperback, $4.95.

This is described as a student's core book—part of a set of materials which also includes a teachers' resource book and cassette tapes. As I have seen only this book, my remarks apply only to it.

The most immediately striking quality of the book is the amount of substantial language work it offers. All too often source and course books

provide rather fragmentary pieces of language work, but this one offers varied and interesting examples of language operating in the world, with appropriate tasks designed to encourage the pupils to use and develop their own language resources.

The book is divided into sections appropriately called "Contexts"—"Using Language at Home", "Using Language at School", "Using Language to live in the Community", "Using Language to Make Contact with Others" and "Using Language to know Yourself".

Pupils using this book will recognise many of the advertisements and examples of language use offered for comment, but if they do follow up the accompanying suggestions for activities they should develop the kind of language awareness the book aims for. There is an in-built problem with a book which is so up to date with its examples—it can go out of date fairly quickly. This is not a criticism of the book—its substance and variety makes it suitable for a range of classes and levels. Migrant pupils coming into a regular English class could profitably be directed to certain parts of the book which deal with aspects of newspapers and television which are part of their lives.

*English For Life* is impressive. It offers pupils enjoyable language work, it caters for a wide range of interests and it manages to sustain an element of fun in its examples without detracting from the serious underlying philosophy of developing awareness through language.

R.A.

**Messageways 3**, by H. P. Schoenheimer and S. Collins (Cassell Australia), Sydney, 1976, 224 pp., $5.95.

While this book does, as the authors suggest, provide a deal of material with which teachers and junior secondary students might work, it is unfortunate that many of the themes dealt with have already been well examined in numbers of other theme books. Schools, war, films, and international understanding, are by now well-tried themes, and some at least of the materials used have appeared in other sources.

There are a number of good photographs and other illustrations to be used both to promote discussion and to stimulate improvised drama work.

Finally, despite some useful and potentially interesting sections, the book lacks a sense of substance. It remains a series of fragments rather than achieving any unity.

F.C.

**Accent on Language**, by Sonia Townsend (Rigby Limited), 1976, 131 pp., Paperback, $4.25.

*Accent on Language* represents "value for money" for those teachers who have searched for a book which successfully integrates the whole concept of the study of our basic source of communication—the word in its own environment.

The Book, aimed at Year 7 or Year 8 is well researched, attractively presented and logically developed, where chapters can be units of study in themselves or the basis of a natural programme of further work.

The soft cover is flexible but quite strong, the quality of paper sturdy, and the book is well bound by today's standards. Layout is colourful and most importantly, the print is easy to read on a white background. Plentiful cartoons, line drawings, black and white and full colour photographs are relevant.

The approach is straightforward yet novel in content, in that the author looks at "the word". She begins with the penetrating question, "Why Words?", and then examines the ways we put words together. Further chapters incorporate a sophisticated study of usage, meaningful punctuation and a look at "Words Used In Different Ways". Throughout, the content is interesting, varied and enjoyable.

Activities range from the study of a poem or a selected passage, to mime, group discussion and individual research. The pace of activity is constant and the student is given stimulus and then directed to follow up: "Imagine yourself . . . "; "Try to describe . . . "; "Give a factual description . . . ". (Perhaps we can guess at the practical classroom experience of Sonia Townsend in, "Get permission to have the best poster put on your noticeboard . . . ".)

The Preface points out that *Accent on Language* is not meant to be a "complete English course for one year", but attempts to "provide active opportunities for pupils to increase their competence in the appreciation and use of language in a wide range of situations." The author does this successfully.

It could be argued that the content is too challenging for some younger students. Chapter 2, "Words Change" is particularly ambitious in what the author asks of the student. The Year 7 pupil learns of Angles and Jutes, reads Chaucer's description of the Miller and is asked to study the language of Falstaff in an extract from Shakespeare's *Henry IV, Part I*. But, then again, the format allows the teacher to be selective and, who said that younger students could not cope with, or should not be exposed to, such aspects of our literary heritage?

Sonia Townsend's book is student orientated in that it encourages the child to investigate his own living language in an enjoyable atmosphere and come up with sincere responses. ("Try to describe how lack of communication made you feel.")

If you are looking at books for your school, or for your personal reference, look at *Accent on Language*.

C.G.C.

**Fiction Lives! Poetry Lives! Drama Lives! Non-Fiction Lives!** (McDougal, Littel & Co.), Illinois, 1975, Paperback, Prices from $3.30-$4.40. (Australian agents—Nelson).

These are anthology sets (4 x 3 levels) with substantial extracts from either fiction, drama, poetry or non-fiction, divided into appropriate

themes to provide some continuity in reading. The books are anthologi only—there are no suggestions for ways the books should be used. I d not see this as a fault if pupils are simply encouraged to browse and enjoy the literature and pictures offered. There are some splendid and evocative photos accompanying the texts. The material has a strongly American orientation but this could be an advantage if the books form part of a wide-reading scheme or a class library. Much of the material is new to me in spite of the proliferation of source books on the market already. The drama scripts are manageably short and varied, the poems suitably graded and interesting.

I would be inclined to buy a set at each level (red, green, orange—least to most difficult) to broaden the existing scope of literature available to pupils in anthology form.

R.A.

**Take Off The Mask**, by Susan Corrin (Holt, Rinehart & Winston), Australia, 1976, 94 pp., Paperback, $3.75.

This is an interesting anthology of poems and prose, pertinent to the theme suggested by the book's title. I think the theme of the social roles we play the faces we adopt or masks we wear is one which stimulates thoughtful, maturing pupils especially those interested in drama and those developing a social awareness. The theme lends itself to a study of the language of social roles so I see this book as a very useful starting point to extensive work on a relevant, valuable topic.

R.A.

**Springboards**, by H. Andrews and M. Woolman (Pergamon Press Australia), Rushcutters Bay, 24 laminated cards, $7.40.

These cards are intended as creative writing and discussion cards for upper primary-junior secondary. The topics contained in the pack include "Greeting Cards", "Win a Playground", "Shaping Writing", "Moon", "Holidays", "Making Music", "String Pictures", and "Telling a Story". Each card offers a high quality, coloured illustration and some thought-provoking questions which could lead to interesting pupil-talk and writing. I endorse the comment made in the "Notes for the Teacher"—"Having been given time to talk and discuss the various topics, the children will be more prepared to write down their thoughts, prompted by a *need* to write rather than by an order from the teacher."

I find these cards attractive, stimulating and varied. I think they could be a very useful resource for a teacher looking for ways of encouraging talking and writing in the younger secondary classes.

R.A.

**Leadership**, by James L. Henderson and F. G. Miller (Holt, Rinehart & Winston), Sydney, 1976, Hardback, $4.25.

I expected this to be just another theme book but was agreeably surprised. It is a book providing brief outlines of the life and policies of several world leaders in political life, education, culture and literature. Mao-Tse-Tung, Martin Luther King Jr., Bertrand Russell, Maria Montessori, Albert Camus and Patrick White are some of the leaders discussed in relation to the development of the idea of leadership. In fairly brief but scholarly fashion the authors provide comments on the nature of leadership, the varieties of leadership, leadership in education, the novelist as leader and the constants and variables in world leadership. I think this could be a very useful book for a teacher to refer pupils to in preparation for discussions on the theme of leadership. It is sufficiently detailed to provide solid factual material for a good discussion, yet not too complex to be daunting. A handy book for teachers looking for material for class discussions at any stage in the secondary school.

R.A.

**Mainstream English**: O Level, by J. R. C. Yglesias and L. E. Snellgrove (Longman), $5.95.

As this is an English publication designed for O-Level pupils in Britain, there are going to be obvious difficulties in adapting it to the Australian system, particularly because of local references in articles and photographs. This is not to say that it would not be a valuable resource book, but at a price of $5.95, a class set would be doubtful economy.

As a source book, however, it could well prove useful in the way in which I suspect most teachers now use a large proportion of available texts—that is, to supplement their own collection of articles, examples, references, etc., for a theme they may be exploring or for a skill they may be endeavouring to inculcate. The index at the back of the book is particularly helpful in the latter situation.

The theme headings in the contents list are fairly wide and the actual unit needs to be consulted to discover some potentially worthwhile material on themes such as Old Age, Generation Gap, Preservation and Conservation, Photography and Films. The section containing questions on parts of John Steinbeck's *The Pearl* could be of interest in any study of that novel—by itself or in a theme unit.

Variety is the major advantage of this book and in this respect I feel sure many aspects of its contents could be adapted to any class at any level and not used only with senior students. Sections on language of advertising, television and newspapers contain local references to English conditions which may need to be changed. On the other hand, some exposure to other cultures may help to reduce some of the parochialism which does indeed exist in Australian schools.

Some of the most delightful material in the book is in the photographs, which would be excellent stimuli both for discussion and written

expression. Reproduction of them may prove difficult but I think it could be done with some of the advanced photocopying machines.

In some cases other faculties could be of some assistance in research, for example, in studies of chemical additives to foods, and in graphing and interpreting survey results. Once again this could be of value in cross-faculty co-operation.

Probably application of the material would be most appropriate to the 2A course in Years 11 and 12. In this area the book offers quite helpful references to practical language skills, comparison of levels of language use (especially one "modern" version of Brutus' speech from *Julius Caesar*, which is already dated) and, very thankfully, a fair number of "language in literature" examples incorporating a wide range of novels and plays.

Recommendations for further reading and "a select discography" are welcome additions to possible resources, and a brief glossary of literary terms is conveniently included.

K.C.

**Heuristic Adventures** (Holt, Rinehart & Winston), Artarmon, 1977, 60 Laminated Cards in Hard Slipcase, $28.60.

*Heuristic Adventures* consists of sixty units of work for English classes in Years 7, 8, and 9. As the Teacher's Guide states "All units explore and seek to develop ideas; some, such as the Novel units, treat particular areas of study, rather than a diversity of theme-related activities. Language is developed through the study of literature."

The cards are graded according to difficulty and many of them make reference to literature found in various source books, though the teacher might supplement the work with literature of his own or the pupils' choosing. The cards offer a wealth of suggested activities involving reading, listening, writing and talking. The obvious advantage this format has over conventional source books is the flexibility of approach it offers. Even if the school buys only one set of cards, pupils will be offered a range of material not already covered in other source books. The publishers advise schools to purchase at least two boxes to allow pupils more choice! The Teacher's Guide does give fairly extensive advice on the sheer mechanics of rotating the cards in various ways to get maximum use from them and I think the purchase of one or two sets for the English Department would be well justified.

R.A.

**Junior Impact 1**: It's a Fact, **Junior Impact 2**: The Senses, and **Junior Impact 3**: Myth and Legend, by R. Poole and P. Shepherd (Heinemann Educational Books), London, 1976, 80 pp. each, cloth covers, approx. $3.60 each.

This set of small books for Years 7 and 8 is a valuable contribution to the current anthology list. The set could comprise the resources for a total course of work in reading and writing for the junior years. The

extracts, poems and stories in the first two are well chosen, weighted to the English environment and include the work of a number of children.

The third book deals with myths and legends from a variety of resources, including Polynesia, North America and Norse. There are also two offerings from the Modern Period, one by Ted Hughes and the other from *Watership Down* by Richard Adams.

All three books are beautifully designed, with many sensitive and stimulating photographs by Chris Gilbert, which complement the text in subtle ways.

If you do not feel compelled always to use sources from our Australian experience and landscape then these books would be an exciting addition to the bookroom.

There is a Teachers' Book which accompanies the set. I did not receive it so am unable to comment. Presumably it offers ideas and activities for the teacher to use. The books themselves do not offer any.

M.P.

**English For Living** 1, 2, 3, 4, by Albert Rowe (Macmillan Education), London, 1975, 160 pp. each (approx.), cloth covers, $4.25-$4.95.

These four books are designed for students in the junior forms. They are anchored to the development of skills philosophy. There are in many of the sections, within each book, rules for spelling, punctuation, paragraphs and sentences.

Though many of the extracts provided are chosen from excellent writers, the activities and questions which follow are largely routine. There are also, many instances of the "talking down" tone.

The strengths of this set are the sources used and the multiplicity of activities suggested for writing, talking and research. The weaknesses, as I see it are the routine nature of the layout and the highly structured nature of most of the tasks set.

M.P.

# WRITING AND RHETORIC

Public concern about literacy is now as built in to the Western world as inflation. The Americans in particular are having a lot to say, and their English journals are full of splendid ideas for improving both writing and reading. More Australian teachers, and lecturers in teacher training, ought to subscribe to these journals. The best single journal on writing is **College Composition and Communication**, but secondary teachers may prefer the more general **English Journal**, and primary teachers **Language Arts**, while the specific journal for teacher training is **English Education**. All the publications of the US National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801, USA. Since the price of the journals is complicated by recent increases and the cost of foreign postage, you are best advised to write to NCTE and ask how much you should send.

NCTE has over 100,000 members and it is a big publishing enterprise in its own right. Several of its recent publications on writing deserve mention:

**On Righting Writing: Classroom Practices in Teaching English 1975-6,** ed. Ouida H. Clapp, is an extremely valuable collection of over 30 articles, mostly by practising teachers. The articles are grouped under six headings: Getting the Writer Started; Finding a Subject; Sensing an Audience; Sharpening Technique; Writing to Clarify Values; Exploring Writing Systems. ($US2.75. N.B. This is available from ETA of NSW, 96 Chandos Street, Ashfield, at $A5.00 including postage.) (121 pp.)

**Writing Exercises from "Exercise Exchange"**, ed. Littleton Long, brings together more than 50 of the best writing exercises that have appeared in the journal **Exercise Exchange** during the past 23 years. Very practical, they deal with topics like pre-writing, diction, paragraphing, style, description, research, and rewriting. ($US3.50.) (152 pp.)

**Help for the Teacher of Written Composition K-9**, ed. Sara W. Lundsteen, is subtitled "New Directions in Research". Its seven chapters try to sum up the results of half a century's research into the teaching of writing. They are especially keen to show that children are motivated to write by many internal drives, and so the teacher can see herself in the role of facilitator and provider of a stimulating environment. ($US3.95.) (72 pp.)

**Group Inquiry Techniques for Teaching Writing**, by Thom Hawkins, is a small book with an important message: that writing can flourish in small-group conditions. The author tells how to set up and guide the groups through "the inquiry method of listening and questioning, rather than explaining", and how lively writing can result. ($US1.50.) (42 pp.)

Two other booklets in this series are: **Observing and Writing**, by George Hillocks, which suggests a method of observing, drawing inferences, and carrying these into expression ($US1.10. (32 pp.); **Individualising Writing in the Elementary Classroom**, by Iris M. Tiedt, argues the need for individualising if writing is to be taught effectively, with suggestions for paired, small group, and classroom learning-centre activities ($US1.50.) (26 pp.)

**Ideas for English 101—Teaching Writing in College**, ed. Ohmann & Coley ($US6.75), is a much larger book than the ones above (234 pp.). Each of its 23 chapters is a well-written and usually penetrating article on some aspect of teaching writing at (American) college level—and the articles blend "the keenest theoretical discussions and the most useful technical plans". Most of it is very relevant to our problems of writing in CAEs and universities.

To move from NCTE publications to some others from America, I would commend:

**The Writing Processes of Students**, ed. Petty & Finn (81 pp.), a dozen papers delivered at the Annual Language Arts Conference of the State University of NY at Buffalo. There is wonderful material here! The keynote is Ouida Clapp's forthright statement: "Basic to any teacher's effort to help students improve as writers is that teacher's understanding of the writing process' (p. 53). Precisely this understanding is very badly needed by Australian teachers.

**Arizona English Bulletin.** This is published three times a year and each "bulletin" is a big quarto slab of a book, from 150-200 pages, duplicated. The February 1976 number consisted of 32 articles on the theme "Back-to-the-Basics in English Training"—a feast! Price for the three issues is $7.00, though it may have risen since I heard last. (Send to: Ken Donelson, English Department, Arizona State University, Tempe, Arizona 85281, USA.)

**At a Journal Workshop—the Basic Text and Guide for Using the Intensive Journal**, by Ira Progoff (Dialogue House Library, NY, 1975, $US12.50, 320 pp.). We in Australia are just beginning to take "the journal" seriously as a very significant device for getting free writing, personal writing, and quantity writing to balance the inhibited, formal and insufficient writing which is too much the scene in most secondary schools. (An article by John Payne of Bomaderry High School has opened up the journal issue for many Australian teachers: see the ETA of NSW's *English in Secondary Schools Today and Tomorrow*, ed. Watson and Eagleson, pp. 305-8.) Progoff has been a practitioner with the journal since the mid-sixties. His massive book will daunt teachers, but it should have a place in college and university libraries and teaching centres.

**The Writing Commitment**, ed. Adelstein & Pival (Harcourt Brace, NY, 1976, $11.89, 593 pp). Among the massive American textbooks of rhetoric—and each of the major publishers offers one—I rate this book highly. As reference material it has a lot to offer in the manner of its structuring of the large and burgeoning area of composition/writing/rhetoric, for every teacher needs some helpful break-down or categorisation of this formidable territory. *The Writing Commitment* manages to speak lucidly and enthusiastically to its readers, launches them on forms of personal writing, including the journal and autobiography, and moves by degrees to the more formal discourse of description, exposition and argument. (My copy, imported by a bookseller, cost $A11.89.)

Two books from British publishers:

**The Second "R"—Writing Development in the Junior School**, by William Harpin (Allen & Unwin, London, 1976, 166 pp., $A6.45). This is a serious and intelligent discussion of the problems and possibilities in teaching writing, and it will help any primary or junior secondary teacher. It certainly ought to be available in teacher training programmes. Its chapter 6, "Towards a Programme for Writing" could be especially valued in schools which are in the thick of devising a "school language policy".

**Oral and Written Communication**, by Peter Little (Longman, London, 1976, 178 pp., $A4.30). This is a revised edition of a book that appeared several years ago. Its positive side is an attempt to keep the teaching of speech and writing close together; its weakness is that what results is much more formal and forbidding than it needs to be. Indeed, though it is not a "skills text" of the traditional kind, it has reduced the learning of writing to a set of mechanics—and today we need something much better than this if we are ever to solve the literacy problem.

R.D.W.

# READING AND BOOKS FOR THE SLOWER READER

Left bobbing in the wake of the Goodmans' visit last year were two publications which, whilst they had been available in the U.S.A. for some time, were virtually unknown here. The first of these, *Miscue Analysis: Application to Reading Instruction*, ed. Kenneth Goodman (N.C.T.E., 1973, Paperback, 120 pp.) is available from the English Teachers' Association of N.S.W. at $3.25 (post free). For practising teachers, the most valuable articles are the first and the last: Ken Goodman's "Miscues: Windows on the Reading Process" and Dorothy Watson's "Helping the Reader: From Miscue Analysis to Strategy Lessons". Catherine Buck's "Miscues of Non-Native Speakers of English" will also be of value to those coping with the reading problems of migrant children. For those involved in teacher education, at both pre-service and in-service levels, there are several excellent chapters, including Yetta Goodman's "Miscue Analysis for In-Service Reading Teachers".

Several of the articles in this book make reference to the *Reading Miscue Inventory* by Yetta Goodman and Carolyn Burke (Collier Macmillan, N.Y., 1972, $85.00). Again, this kit has been available for some years, but has only now been offered for review. The price may seem high, but after spending many hours studying it I am convinced that it is an essential tool for anyone involved in remedial reading. It provides the teacher with a means of training himself in the techniques of miscue analysis, and then shows him how to use those techniques to make an accurate diagnosis of each pupil's strengths and weaknesses. Further, it suggests the strategies to be employed once the pupil's needs have become known. The kit, however, is not for the lazy: the teacher must spend considerable time on the practice tapes before he becomes proficient in miscue analysis.

John Downing's *Learning to Read with Understanding* (Juta & Co.), Cape Town, 1976, 101 pp., Paperback, n.p., though a much more recent book, is a great deal less interesting to any reader with some background in the area. To the teacher, or trainee teacher, with no knowledge of the teaching of reading it provides a good introduction. Downing is particularly effective when pointing out the difficulties of the beginning reader in developing such concepts as "word". He comes down firmly on the side of language experience approaches, and endorses—unfortunately only implicitly—many of the ideas put forward by the Goodmans. He is, however, inclined to over-estimate the importance of phonics, and as an advocate of i.t.a. he certainly over-states the extent to which the effectiveness of i.t.a. has been supported by research. As Cedric Cullingford pointed out in a recent article in the *Times Educational Supplement*, much of the evidence in favour of i.t.a. lies in comparisons made between it and rather muddled traditional methods. And, as Cullingford goes on to point out, there are real objections to i.t.a. as a method: it creates an unfortunate contrast between the kind of learning that takes

place in school and the kinds of visual experience a child has outside school; it ignores the morphology of English; it encourages children to oversimplify their spelling.

Of the new materials for beginning readers, the best are undoubtedly those comprising the "third wave" of Dr. Joyce Morris's *Language Project* (Macmillan, London, 1976). Like Professor Downing, Dr. Morris is firmly committed to language experience approaches, and the twelve new titles in the series will be welcomed by most infant teachers, despite the U.K. bias in the stories. A teacher's handbook provides many suggestions for teaching.

The publishing house of Macmillan has also been particularly active in providing material for older readers, particularly those with reading difficulties. Several new titles in the *Flag* and *Orbit* series will be of interest to retarded readers in the secondary school, particularly since most of them have Australian settings. In the *Flag* series (Macmillan, Melbourne, 1976, Paperback, $1.50 each) there are two highly readable titles by Sheila Hatherley: *Winter at Baloo* and *The Super-Scrub Affair*. In *Winter at Baloo* a youth from the city moves to the country and makes friends with a young aboriginal; *The Super-Scrub Affair* looks forward to the world of work when Phil Reagan, a failure at school, leaves and joins the Super-Scrub cleaning team. Another *Flag* title dealing quite well with the world of work is *Caught Out* by Lucy Londsdale. But perhaps the best of the new *Flag* books is *Leather Coats* by Maureen Stewart, a collection of three short plays for the classroom (see Drama section for a more detailed review).

Other new titles in the *Flag* series include *On Target* by Hazel Edwards, *May I Kiss You, Aldo?* and *Rosie and Karl*, both by Maureen Stewart, *Mountain Easter* by Michael Dugan and *Bugs, Cubs and Spuds?* by Anne Campbell. The series is intended for readers aged between about twelve and sixteen and with a reading age of 9-10¼ years. Each contains a loose sheet of teacher's notes (phonics) which is probably best ignored.

*Orbit Books* (Macmillan, Melbourne, 1976-77, Paperback, $1.75) provide rather more demanding reading than *Flag* series. Perhaps the best of the newer titles is *Winner Takes All* by Edward Chase. This is a murder mystery. Less successful is *Dimitri*, a collection of short stories by Carmel Power and Maureen Stewart. Other new *Orbit* books include *Briga* by Sue Wolfe and *Star* by Michael Dugan.

Of about the same level of difficulty as *Orbit Books* are the McGraw-Hill *Barcoo Books*. Two new titles, *Joy Ride* and *Somewhere to Go, Something to Do* (Sydney, 1976, Paperback, $1.35) are both by Winsome Smith. The author has provided stories which are well in tune with the interests of 14-15 year olds; the latter title in particular should strike a responsive chord in young readers who live on the fringes of our big cities. Miss Smith's strength would appear to be in her portrayals of family relationships and tensions; it is to be hoped that she will explore this area more fully in other books.

All the foregoing are specially written for weak readers; none of the

authors would lay claim to be making a contribution to children's literature. While we must be grateful that such books are now available in considerable numbers (anyone with more than six or seven years of teaching will remember the acute problems caused by the lack of simple reading material aimed at children of twelve to sixteen) there is a danger that the best contemporary literature for children and adolescents will be kept away from children until they have successfully climbed the Trend-Flag-Orbit ladder. Anyone who has worked with backward readers knows that once they have gained a certain confidence they can sometimes tackle surprisingly difficult material if they are sufficiently motivated, and, as Margaret Spencer (*English Quarterly*, Winter, 1976-77) has recently pointed out, "we underestimate the strength of the bond a child makes with a real author and the intuitive rightness of skilled authors' judgements about children". It is therefore important to scatter among the remedial readers some novels of genuine literary merit which may capture the pupils' interest.

Turning, then, from "reading materials" to children's literature, we find that during 1976-77 *Puffin Books* have, as usual, led the way. A new *Puffin* series for Years 1-4 is the *Puffin Folktales of the World*. The series begins with the English folktale, *Dick Whittington*; the second volume contains a story from Holland, *The Lady of Stavoren*; there follows a Hungarian story, *Matt the Gooseherd*; the fourth title is *The Mouse King*, a story from Tibet. All are most attractively produced, with texts by writers of the calibre of Charles Causley and illustrations by such talented artists as Antony Maitland (Puffin, Harmondsworth, 1976, Paperback, $1.50 each).

Leon Garfield's *The Boy and the Monkey* (Puffin, 1976, Paperback, $1.25) provides an excellent introduction to this author's work for readers in Years 5 and 6 (and good fun, too, for Year 7). It consists of three long short stories featuring Tim and his monkey, Pistol. It could be a useful book for mixed ability classes in Years 6 and 7. Another welcome addition to the Puffin range is Russell Hoban's famous tale, *The Mouse and His Child* (Puffin, 1976, $1.50), an ingenious story for able readers of ten upwards.

For secondary teachers there are four paperback titles of particular interest. The first of these is Simon Watson's first novel, *The Partisan* (Puffin, 1976, $1.25), an excellent book for class study in, say, Year 8, and one that will be remembered by such classes when they later come to *Lord of the Flies*. A collection of short stories edited by Leon Garfield, *Baker's Dozen* (Pan Piccolo, 1976, $1.25) includes stories by Philippa Pearce, Joan Aitken and William Mayne. Its main appeal will be to pupils in about Years 7 and 8, but some of the stories, such as Tom Hutchinson's "Pop", would provoke lively discussion in Years 9 and 10. Chester Aaron's *An American Ghost* (Puffin, 1976, $1.50) is a compelling story of a boy and a mountain lion. A sudden flood sweeps a farmhouse containing a thirteen-year-old boy into the Mississippi River. As the farmhouse makes its frightening voyage down the river, a cougar

takes refuge in it. For Years 7 and 8. *Z for Zachariah* by Robert O'Brien (Armada Lion, 1976, $1.50) is perhaps the best of the four: a superb story of the lone survivor of a nuclear holocaust. This superb novel would make an excellent centre of interest for a unit of work in Years 8 and 9.

This review began with several books for teachers; it ends with another one, though of a different kind. In 1969 Elizabeth Cook published *The Ordinary and the Fabulous*, subtitled "An introduction to myths, legends and fairytales". This has now re-appeared in a second, enlarged edition (Cambridge University Press, 182 pp., Paperback, $9.50). Elizabeth Cook argues that "fabulous stories illuminate the ordinary world, and that if they also illuminate 'a world to come', it is not like the world of day-dreaming". This book is not to be missed by all who are interested in children's literature.

K.W.

Too many books for lower reading ages and teenage interest levels are formula written to simplifed syntax and vocabulary, superficial plot and monotonous dialogue. Language is repetitious, unimaginative and never delightful. Attitudes negative to school, teachers, parents, with occasional glimmerings of concession, may be true of the teenage readers at a minimal level of understanding. The books lack depth and subtlety of emotion while the living readers do not. The mediocrity of slick television seems to have been taken as a guide for plot lines and situations minimally developed.

Many of the readers, though not all by any means, already suffer a lack of quality and richness in their lives and learning situations, and yet it is to them we offer the mediocre, the shallow, and dead cliché-ridden language in print. While the books offer a literal level of reading that such readers can achieve, they offer no more than that, and won't develop any love of reading. The things one reads *for*, including emotionally satisfying reading experience, information and delight, are minimal to non-existent.

This area of writing is in its infancy, and so far desperate teachers have had to have all that comes on the market to supply reading materials at all.

Of the series mentioned here, the *Barcoo Readers* (McGraw-Hill) and *Flag Series* (Macmillan) and not here, some of *Ashton Scholastic Action Library*, seem of higher quality than others in the field. Still the qualities of delight, compassion, and depth in characterisation are missing. Neither tears nor laughter will be roused, though action interest may be, for the time.

**Flag Series**, General ed. Colleen Lindner (Macmillan), Melbourne, Sydney, 1976, Paperbacks, $1.50 each.
Reading ages nine to ten and a half years, junior secondary. Each has an enclosed Teacher's Note giving phonics works to revise with the text, and in the plays.

*Take Five*, the reading age for each character part.

The books are attractively presented with clear, easy print and format, illustrated in black and white.

Titles:

*Rosie and Karl, Can I Watch?, May I Kiss You Aldo?* by Maureen Stewart. See page 25.

*Part-time Job, Life-Saver, The Super-Scrub Affair, Winter at Baloo* by Sheila Hatherley. See page 25.

*So Who Worries?* by Kate Morris.

*Mountain Easter, Weekend* by Michael Dugan.

*The First Day* by Terry Saunders.

*Silver in the Sky, Caught Out* by Lucy Lonsdale.

*Intruder* by W. R. Barnes.

*On Target* by Hazel Edwards.

*Bugs, Cubs and Spuds?, Take Five* (3 plays) by Anne Campbell.

*Song for a Star* by Lesley Gill.

**Barcoo Series** (McGraw-Hill), Sydney, 1976, Paperback, $1.35.

Titles:

*Ryders' Bend* by Marion Ord, where Matt and Alex face the mystery of the haunted house.

*Somewhere to Go, Something to Do* by Winsome Smith, where Kerry and her friends save the skating rink from closing down.

*The Carclew Ghost and Other Stories* by David Harris, four thriller stories. These books for reading ages eleven, twelve and over, are generally well-written and colourfully, if woodenly, illustrated. As in earlier books in the series, the protagonists are ones the reader can easily relate to, though events go beyond the plausible.

**Getaway Series** (Thomas Nelson), Melbourne, 1974 and 1975, Paperbacks, ca $1.25 each.

Ten short novels and four collections of short stories are for reluctant readers or those in remedial reading with reading ages of eleven, twelve and over. The simple plots remind one of television stories, lacking depth, but fast-moving and with strong story interest. The short story collections are welcome as such, though not always pleasant reading.

The novels:

*Heading for Goal* by Michael Hardcastle. Adcaster Eagles, a Youth Club's Soccer team wins its way to victory despite setbacks encountered.

*The Big One* by Michael Hardcastle. A young garage mechanic is involved in theft and an attempt to steal guns.

*On the Run* by Michael Hardcastle. On holiday in Malta, Alison, Steve and Mark meet adventure in chasing a criminal.

*Get Lost* by Michael Hardcastle. Carol Poynter, receptionist at

Riverdown Hotel is involved with competing smugglers.

*Flare Up* by Michael Hardcastle. Belinda on holiday in Wales, encounters Aled in his activities in a Welsh Nationalist Movement.

*A Walk to See the King* by Rony Robinson. Martha follows Will in Wat Tyler's march to challenge Richard II in 1831.

*Rebecca's Story* by Rony Robinson. Rebecca is the fourteen year old sister of Judas Iscariot and tells the story of his discipleship, treason and death.

*The Train Robbers* and *Lucky Mountain* by William Hirst are westerns involving sharpshooters, gambling, lawmen, and rivals in the field. Ben Tate and Scott Maxwell plan a Texas train robbery with a surprising outcome; Kid Kelly and Clay Jackson seek a gold fossicker on Lucky Mountain near the Mexican border.

*Sky High* by Geoffrey Baker. Terry and Julie share trouble with Spider and his gang from school, and the secret of the live bomb at the bay.

**Getaway** short story collections.

The writers include well-known names such as Ray Bradbury, Arthur Clarke, Patricia Highsmith, John Wyndham, C. S. Forester, Evan Hunter, Bill Naughton and Roald Dahl.

*In Fear and Dread* ed. A. J. Arkley—six chilling horror tales, and at odds with those, Lawson's *The Loaded Dog*.

*Far Out* ed. A. J. Arkley. Six science fiction tales.

*Gangs and Victims* ed. J. Foster. Nine rather tough stories of threatening gangs and their victims.

*Ends and Escapes* ed. D. Pepper. Four murder stories, and three of narrow escapes from death.

**Sapphire Gem Series** (Macarthur Press Pty. Ltd.), Kareela, 1976, Paperbacks.

Four brief novels with exercises, by Noel Beddoes, for eleven to fourteen year olds with reading ages eight to nine years.

*Yalda*; Debbie goes to live in a country town and is reluctant to make friends because of a scar on her face.

*Brian and Jigger*; Brian visits his grandmother's apple orchard, cares for the dog Jigger, and gets a job.

*Ocean Point*; Julie finds her home town not so boring after all, in her holidays with Carol and Greg and their rescue of a boy from heavy seas.

*Getting It Together*; Harry is out of football because of a leg injury, but meets Demetrius and Halina in the school band and with their help gets the money to visit Melbourne with the band.

Simple, repetitive language and brief syntactic structures give easy, rather slow stories here. Though each book's protagonist experiences something likely to be of concern to the teenage world, they offer only surface interest. The exercises include content questions, blank completions, unscrambling jumbled words, and locating phonic patterns, typical of many poor English texts and having little to do with reading development. Yet the stories provide material which readers at this stage can read successfully. Large, simple illustrations contribute to the reading experience, and the clearly spaced print, brief structures and dialogue are also helpful.

**Orbit Series** (Macmillan), Melbourne, Sydney, 1976, Paperbacks, $1.50.

*The Ghost Who Gambled* by Anne Campbell is unusual in having the ghost of David McIntyre as the central character, after Terry and Mike involve him in today's world, more than a century after gambling, David had died.

*Just Call Me Bob* by Maria Lewitt. Sometimes seems patronising in tone, but tells a simple story of teenagers in a high-rise building organising the smaller children there for their enjoyment and safety. From loneliness and self-consciousness the group move to achievement, and community satisfaction where people of various nationalities feel at home.

*Winner Takes All* by Edward Chase, tells of a lottery win, a murder and its consequences in the lives of Sally, Jim and Sally's Aunt Jean—more television melodrama.

*Trapped* by E. M. Webb, concerns Peter's stay on a property where floods help him win the respect of his brother Frank, when Peter moves the Piper Cherokee to safety and endures a broken leg until he can be flown out of the flooded area.

*H.M.A.S. Unsinkable* by Amy Banker. Tommo and Bugs with other friends build a raft and become involved with Bull Masters and his drug smuggling. A dangerous trip out of Port Phillip at night brings the resolution.

*Gate-Crashed* by Joan Seppings describes a teenage party where guests and gate-crashers get out of hand. It has little to offer.

The books seem to be for reading ages twelve and over. Each has a single line of action with slight character development in understanding. Although designed for teenage interest, like most remedial readers the books lack emotional depth and richness of language that makes the high quality writing which is of more than passing interest. They provide something to read for those not committed to reading, but would not give enough reward to create a love of reading.

**Patchwork Paperbacks** (Cassell Australia), Stanmore, N.S.W., and Melbourne, 1976, Paperbacks, $1.50.

*The Man Who Became a Gorilla* by Barry Carozzi; *Bushed* by Dick Phay; *The Man Who Loved Aeroplanes* by Michael Hamerston. Reading ages eight to nine years, teenage interest levels. These books retain the P.P. style of phrase line length, simple vocabulary, working-class dialect,

and include conflicts, problems and reactions familiar to the readers.

Barry Carozzi entertains with a likely and amusing tale of Fred out of work, and his wife Rosy's suspicions when he has a job which he keeps a secret. *Bushed* seems a rather monotonous and irritating story of Mongo and Hunch and their trip to the centre in mid-summer in their old Falcon. It would provide talking-points from several incidents and characters.

*The Man Who Loved Aeroplanes* sympathetically involves the reader in meeting three unusual characters, Mr. Tupper, Miss Ashwood, and Mrs. O'Hara and relates incidents from their lives in Pratt Street at the crash of the DC3.

*The Frozen Sky* by Lee Harding is for reading age of about nine to eleven, and tells of the crash of the space-ship *Tharsis* and the colony on Mars endangered. A more complex and involving science fiction story for readers over twelve but seeking simpler material. Black and white illustrations in all the books contribute to the reading experience and those by Kristine Ammitsboll in *The Frozen Sky* capture mood in sensitive shading techniques.

**Spirals Series** (Hutchinson), London, 1976, Paperbacks, $1.00.

Titles: *The Ear*, *The Actor*, *A Game of Life or Death*, and *Bennet Manor*, all by Anita Jackson are gothic tales, in format for reading ages eight to nine, and I suppose for readers in the middle secondary school. *The Ear* tells of a man coping with the cut-off living ear of his mad dead friend; *The Actor*, of a ghost's acting the part of a ghost to win the actor fame; *A Game of Life or Death* tells of a chess set where the loser who plays those pieces dies and where the murderer himself dies at the close; *Bennet Manor* is also the haunt of the dead. The First Person narrator technique adds to the gruesome effect in three of the stories. My response to these books is entirely negative. I hope they are soon remaindered.

R.L.

**Macmillan Topliners** (Macmillan Education), London, Paperback.

*Long Way Home* by Michael Morpurgo, 1975, $1.50.

George is fifteen and has spent most of his life in foster homes. The seventh foster home he goes to is a farm owned by the Dyers who have a son his age, Tom, and a younger daughter, Storme. As you would expect George has a lot of trouble settling into the Dyer family but after a few difficult episodes he recognises the part he can play in making a life for himself within the family.

A good, entertaining story which does not overlabour the point about George's psychological difficulties but moves along with a pace which should hold the interest of the less able readers.

*A Hitch On the Way* by Philippa Adams, 1976, $1.50.

Jan sets off to hitch-hike her way from Northern England to London.

Naturally, she strikes trouble and it is surprising she survives as well as she does. She finds and befriends an elderly, dying old woman in a slum and this experience changes her life in important ways. Like most *Macmillan Topliners*, this one manages to fit a lot of action into a short novel while maintaining a high level of interest for teenage readers.

*Me and Dicko and the DJ* by Tom Browne, 1975, $1.50.

Me and Dicko live in the kind of town where nothing ever happens. It could be in any urbanised country in the world (though it is presumably England in the story). The kids in the town are bored and restless but Me and Dicko show a spark of initiative and set up a mobile disco in competition to Moggy's band. That stirs things up in the town and there are a few problems to sort out between the rivals. There is a healthy theme of youth's resilience running through this amusingly written story. The writer's style is punchy, and laconic at times. I'd be very surprised if both reluctant and able readers did not enjoy this.

*Macmillan Topliners* provide a varied source of books suitable for the reader who needs fast-moving action and easily identifiable characters. There is a risk that the books will become dated quickly because they do reflect accurately the language of kids at the moment. But as reasonably priced additions to a class library they are a very worthwhile investment.

R.A.

**Reading and Reasoning Series** (Educational Material Aid), Strathfield, 1976, Paperback.

It is hard to judge a series from the one title, *The Ghost of Joadja* by Y. McBurney, available for review. The series aims to improve the ability to reason, and to develop imagination. Presented in black and white, with some photos of the actual historical setting, Mittagong, the 34 page book unfolds an interesting tale with supernatural overtones. There is no indication given of an age level, and the vocabulary is not controlled. But then the writer sees the book first as an alternative to the "with-it" readers currently in vogue, and second as a means of teaching thinking, vocabulary and imagination. My impression is that such ends are more an outcome of interaction with an effective teacher. However, it may prove a useful reader at the junior secondary level for pretty capable pupils.

N.H.

**Inside Meaning: Proficiency Reading Comprehension**, by Michael Swan (Cambridge University Press), 1975, 136 pp., $5.90.

**Understanding Ideas**, by Michael Swan (Cambridge University Press), 1976, 96 pp., Paperbacks, $5.20.

The preface to both these books states their aim is not merely to provide comprehension exercises but to teach readers particular reading skills required for different reading purposes. There are, for example, groups

of passages with questions which require brief summaries to be written by the readers *and* there are useful suggestions about preliminary note-making which precedes the summary writing. Other units concentrate on the problems of understanding long and complex sentence structure. The preface also states that these books are intended for advanced students of English as a foreign language. They would be very advanced indeed as the passages are suitable for Years 11 and 12 in our school system. The emphasis on particular purposes for reading and different responses to what is read makes these useful volumes for teachers of senior English. The material chosen for reading is very interesting—in fact it highlights the main deficiency of the comprehension exercise—the passage is read in isolation which becomes even more annoying when it is interesting to read.

J.R.

# LANGUAGE AND ORAL WORK

**Australian Pocket Oxford Dictionary**, ed. G. Johnston (Oxford University Press), Melbourne, 1976, xxiv plus 975 pp., Hard, $6.50.

One is very pleased to see more and more publishers accepting the challenge to release a locally produced dictionary. While the volumes often use an overseas dictionary as their base—and this is by no means a fault—nevertheless an attempt is at last being made to answer the need of Australians for an Australian dictionary.

The *Australian POD* fits into this category. While it is basically a re-working of the well-established *POD*, it is a new, completely revised edition, having at its disposal all the rich lexicographical resources of OUP, but paying far more attention to the Australian component. Nor is it content just to include words which have been invented in Australia, but it also lists meanings which words have in Australia, which are different from the meanings they exhibit in other English-speaking countries.

The native Australian component shapes up very well in this dictionary. There are the traditional, well-known items: *bunyip*, *walkabout*, *banker*, *mulga*, *grog*, *bush* and *mullock*. There are the distinctively Australian senses which have become attached to words used elsewhere in other meanings: *barrack* ("shout derisively, support"), *mark* (catching of ball . . . in Australian Rules), *home* ("England"), *bunny* (victim, unlucky one) and *washer* (face-cloth). Popular, contemporary, informal terms and senses have also been given a place: *Tiger* (both Sydney and Melbourne varieties) and *Kangaroo*, the *Hill* and *ocker*, *bottler*, and *ratbag*. One is pleased to see as well more technical terms, such as *Mules operation*, *home unit* and *quinella* as well as the explanation of idiomatic phrases such as *send her down Hughie*, *come the raw prawn*, *up there Cazaly*, and *back of Bourke*.

Of course in any small dictionary one can always point to omissions. But to do so is only to carp because editors must always resort to selection in the face of the physical size of the volume. More to the point is an examination of the definitions which are offered. Here Grahame Johnston has done very well. One might argue that some definitions are not precise enough (e.g. does "terracehouse" adequately define *town house*), but on the whole there would be few outright disagreements. And to their credit, most definitions are clear and uncluttered.

The only major disappointment is the inexplicable decision not to give Australian pronunciation. Instead, the dictionary presents the "educated speech of southern England" ("Received Pronunciation"). This was an odd policy decision indeed.

The dictionary retains such useful features as the indication of the spelling of irregular forms (e.g. past tense of *occur*), etymology, and the employment of usage labels, which, while they have their dangers, help students to assess the register of terms.

In short *APOD* has much to commend it as a school dictionary for Australian secondary students.

R.D.E.

**The Oxford Children's Dictionary in Colour**, compiled by J. Weston and A. Spooner (Oxford University Press), London, 1976, 320 pp., Hard, $7.95.

Children need to be encouraged from an early age to develop the practice of using a dictionary. This one should entice them for they should get a lot of pleasure out of using it. Head words and derivations are printed in red to stand out brightly from the definitions which are in black. On every opening at least, and often on every page, there is a multi-coloured, lively illustration, usually an item well-chosen to appeal.

As befits a dictionary for younger readers the definitions are brief (often synonyms) and fairly straightforward (e.g. *llama*: a South American animal like a camel without a hump).

To its credit the various forms of words are printed out in full (e.g. *offer*: offers, offering, offered) so that children should have no difficulty with spelling.

Some of the definitions are dubious and misleading. Not all cider is alcoholic as the dictionary suggests. "Too eager with advice and help" is hardly satisfactory for *officious*. Would a child regard a large ship or an aeroplane as public transport so that he could interpret the definition of *passenger* as "1. a person travelling by public transport. 2. a person being driven in a car"?

The dictionary was produced in England. Some Australianisms are in such as *kangaroo*, *platypus* and *boomerang*. Omitted are more general terms such as *bushranger*, *firebreak* and *lifesaver* (although the illustration for *rescue* shows a surf lifesaving scene!). Our children reading Australian stories then may not have all their problems solved.

Nevertheless the dictionary contains 11,500 entries and provides a good coverage. It is a pity the compilers did not indicate which age-group they had in mind. I would say upper primary school children into early high school.

R.D.E.

**Dictionary of Development Terminology**, by J. Dumouchel (McGraw-Hill), New York, 1975, ix plus 278 pp., Hard, $15.60.

Do you suffer from *incurable depreciation*? Do you know where *rurban* begins? What's a *fourplux*? To some extent this dictionary is a fun book: though itself serious in motive, it shows up the ridiculousness of euphemisms and jargon when let run loose.

On the other hand, it contains many useful definitions. Technical language is expanding rapidly and we frequently need help. Here is one to unlock the technical language of builders, architects, estate agents, government housing commissions, conveyancing lawyers and the like.

And who of us isn't involved in owning or renting a house or flat?

Though American in origin, the book contains many terms which are in use or are being gradually introduced here. If there is some spare cash, it would be worth buying a copy for the library.

R.D.E.

**The Development of Meaning: Unwin Education Books, No. 33**, by J. Tough (Allen & Unwin), London, 1977, 198 pp., $9.70.

This book represents a considerable advance on Dr Tough's research and thinking since the book *Focus on Meaning* appeared in 1973. Since the latter book is in my view, an excellent work, extremely useful to trainee teachers and to teachers generally interested in language and learning, I viewed the appearance of the *Development of Meaning* with considerable pleasure.

It is in fact in many ways an interesting book. Tough and her assistants at the University of Leeds Institute of Education set out to do a longitudinal study of children's language development, especially as it related to educational performance.

Joan Tough's earlier work and experience as an educationist concerned with training infant and early primary teachers, had led her to consider the problems to do with a child's pre-school linguistic experience and its performance at school.

The study undertook to look at two groups of children who for the purpose of the work were classified as "advantaged" and "disadvantaged". The "advantaged" were those of professional families and the "disadvantaged" were children of parents in semi-skilled or unskilled occupations and whose educational attainment was not as great as that of the professional parents.

Broadly, as the evidence already suggests, children of professional backgrounds do better at school than those of non-professional backgrounds. Tough's interest was to trace the relationship between pre-school language learning and educational performance at school.

The children in the two groups were matched in terms of I.Q. In addition, the children involved were selected as reasonably well adjusted children who might be expected to relate to and talk with interviewers. Within each of the two groups a further two groups were created. One, of children expected to have two years of nursery school experience before personally enrolling at school, and the other, of children expected to remain at home.

The children were studied at three years of age and again at 5½ and 7½ years of age. At the age of 3, the talk of the children was sampled as each played with a chosen companion with identical sets of play materials.

At the ages of 5½ and 7½, the children were recorded while talking to an interviewer about a range of materials selected on the grounds of their educational relevance.

The task was of course a major one. Forty-eight children were to be

compared at each stage, and that in itself posed organisational problems. In addition, an early problem confounded was that of determining the basis upon which children's language use was to be studied. For a variety of reasons, many of the known methods of studying children's language are unsatisfactory. Notions of "mean length of utterance" and various ways of studying structural complexity offer few insights into the purposes for which children use language. Joan Tough writes that in their work, she and her assistants "sought a basis for making comparisons that would reflect any differences that existed between the groups in their ability to use language, rather than differences in their ability to observe grammatical rules".

Ultimately, and finding most of the methods to date in various ways inappropriate, Tough settled on four "functions" of language, and within the functions she was concerned to study "uses". A function she defined as "the means by which a purpose is achieved". She agreed that each function was satisfied, in particular "uses" of language.

The four functions were: "the directive", concerned with directing actions and operations; "the interpretative", concerned with communicating the meaning of events and situations; "the projective", involving the ability "to project and explore situations" in which one may not in fact participate; and "the relational", involved with communicating and building relationships.

Working with these functions, Tough set out (1) to study language uses which gave expression to these functions and (2) to examine how extensively the children in the two groups manifested them.

A very exhaustive study led her to conclude that children of the "advantaged" group did perform better in showing an ability to use language for these functions than the "disadvantaged" group. The implications for the educational performance of each group are disturbing.

At the age of 3, children in the "disadvantaged" group showed best evidence of using language for these purposes:

> "Recalling and giving detail of past experiences;
> reasoning about present and recalled experiences;
> anticipating future events and predicting the outcome;
> recognising and offering solutions to problems;
> planning and surveying alternatives for possible courses of action;
> projecting with the experiences and feelings of other people;
> using the imagination to build scenes through the use of language for their play."

The "advantaged" group at 3, already showed evidence that such uses were developing.

At the ages of 5 and 7, the "advantaged" group remained ahead. A moment's reflection upon the uses listed should reveal to any teacher their enormous importance for the child's capacity to cope with the challenge of formal education.

Reading the book I am impressed by the way in which I see connec-

tions with the work of Britton and Barnes in examining talk in the classroom on the one hand, and on the other, Halliday's functions of language. I do not wish to suggest that all would necessarily agree on all matters, but it is particularly interesting to see educationists and linguists crossing over each other's paths as a clearer picture of the relationship between linguistic experience and educational performance emerges.

Dr Tough is to be commended for her efforts to try to face some of the great problems to do with finding hard evidence of the relationship between language and learning. Two other books of hers have yet to appear in Australia—*Listening to Children Talking* (which is out, but not here yet), and *Talking and Learning* (still in preparation).

F.C.

**Deprivation and Disadvantage?** Prepared by M. M. Moss (Open University Press—Educational Studies). A Second Level Course Language and Learning, Block 8, 1973, 75 pp., $3.75.

What factors cause children to fail at school? The question isn't a new one, and its very persistence underlines the fact that we continue to find only partial answers to a perennial problem.

In recent years, attempts have been made to link educational failure with linguistic failure. Children have arrived at school, it has been said, linguistically impoverished, and hence unable to cope with the language of formal education.

This booklet, one of a very useful series of Open University texts around the theme of Language and Learning, confronts us with some of the dilemmas we have to face in adopting such positions. The booklet doesn't offer answers or solutions, but it asks the interested teacher to consider what assumptions are really made when a child is said to be incapable of coping with the language of schooling.

May we not be failing to recognise and respect differences? Could it be that we too readily assume that language patterns not recognisably those of "Standard English" are "bad" forms of English? May it not be the case that teachers who operate themselves in standard forms fail to listen with attention and sensitivity to non-standard forms?

Read in conjunction with the related chapters in the Open University text *Language in Education*, published for the Open University by Routledge and Kegan Paul, this seems to me a useful booklet with which English departments might get together to try to resolve some of the problems of language and language teaching they are meeting every day.

F.C.

**The Edinburgh Course in Applied Linguistics**, eds. J. P. B. Allen and S. Pit Corder (O.U.P. Language and Language Learning Series),

Vol. 1. **Readings for Applied Linguistics**, 1973, viii plus 284 pp., $9.00.

Vol. 2. **Papers in Applied Linguistics**, 1975, xii plus 376 pp., $16.00.

Vol. 3. **Techniques in Applied Linguistics**, 1974, (sic), xv plus 366 pp., $14.00.

These three volumes of a projected four-volume series (vol. 4, *Testing and Experimental Methods*, was not available to this reviewer) have been edited and, in the case of vols. 2 and 3, written by members of the staff of one of Britain's oldest and most active departments of Linguistics, where much of the present material has been developed through the teaching of the Diploma in Applied Linguistics course (now replaced by the M.Sc. in Applied Linguistics) over a number of years. Since the majority of students taking this course are involved in teaching English as a foreign language or, to a lesser extent, as the mother tongue, this particular emphasis informs most of the papers and chapters deriving from members of the Department themselves.

Volume 1 consists of a series of thirty classical papers or chapters of books by linguists ranging from the nineteenth century German historical linguist Hermann Paul to present-day "heavies" like Noam Chomsky and M. A. K. Halliday (the latter a one-time member of the Edinburgh department and now Professor of Linguistics at the University of Sydney). These papers are arranged under seven section headings dealing respectively with views, functions and varieties of language, linguistics and the study of language, linguistics and language teaching, inter alia. Many of the papers are quite theoretical and at times fairly hard going, but a short introduction at the head of each section helps to put them in an overall linguistics context.

Volume 2 consists of eight original papers by members of the department ranging from Professor Pit Corder's "Applied Linguistics and Language Teaching" through papers applying various aspects of linguistic analysis—grammar, phonology, semantics, sociolinguistics—and of psychology to language teaching, and on to Ruth Clark's paper on the implications for language teaching of theories of language learning strategies used by adults and children, where questions like "Should pupils be exposed to language that they cannot produce?" are broached.

Volume 3 is made up of a further eleven chapters by members of the department where the theoretical considerations of the previous two volumes are given practical application to general classroom problems such as course design, teaching of grammar and pronunciation, the use of audio-lingual and audio-visual materials and of programmed instruction, analysis of learners' errors, language testing and one paper by Henry Widdowson (widely regarded as one of the most interesting and original thinkers on the staff) on stylistics. Each chapter closes with a number of practical exercises for the reader to work on.

Thus across the three volumes one recognises a gradual move from quite highly theoretical considerations about the phenomenon of language, through the harnessing of these considerations to a theory of language learning and finally to the application of this latter theory to

actual classroom problems. The teacher of English as a foreign language or English as mother tongue who really wants to come to grips with what the relatively new discipline of applied linguistics has to offer could scarcely do better than work his or her way, pencil in hand, through this course, especially the second and third volumes.

B.A.T.

**Semantics: A New Outline**, by F. R. Palmer (Cambridge University Press), 1976, 164 pp., Paperback, $5.65.

Professor Palmer is Professor of Linguistic Science at University of Reading. The book is based on a series of lectures on Semantics which he gave in New York in 1971. It is intended as an introduction "either for the student or the interested layman". It does provide a very general introduction to the aspect of linguistics but may be useful for those who are just starting to read in this field.

J.R.

**They Don't Speak Our Language: Essays on the language world of children and adolescents**, edited by Sinclair Rogers (Edward Arnold), London, 1976, 127 pp. (Explorations in Language Study Series), $7.20.

This collection of five essays is something of a mixed bag in range and also in quality. Two of the essays concentrate mainly on language in young children, though one of them—John Widdowson's "The Language of the Child Culture"— has implications for teachers at all levels. As Rogers himself says in the Introduction, the book is concerned with language "in the life and culture of children *outside* school". However, two essays give the secondary English teacher plenty to go on. One of these, Rogers's own essay "The Language of Children and Adolescents and the Language of Schooling", discusses the issues of language and social class and argues that language development programmes should start with (but not end with) the culture and the language of the children involved. The other one directly relevant to secondary English examines the language with which teenagers talk about pop; it is an interesting glimpse of the young teenager's world. The remaining essays, while not central to the English teacher's concerns, do have some implications for them. Overall, the book stresses the connexion between language and culture and illustrates how important is the teacher's knowledge and understanding of the out-of-school lives of the pupils.

J.W.C.

**A Communicative Grammar of English**, by Geoffrey Leech and Jan Svartvik (Longman), London, 1975, 324 pp., $8.75.

This book is described as "a new kind of grammar". Its authors were members of the team of four which produced the substantial reference work *A Grammar of Contemporary English* (by Randolph Quirk *et al.*,

Longman, 1972), which brought together in the one descriptive presentation the most useful insights of both traditional and modern grammars. It is on this book that the book under review is based, but it goes beyond the parent work in presenting grammar from a different point of view. It is this new viewpoint which the word *communicative* in the title is intended to imply.

After brief introductory chapters on "Varieties of English" and on "Intonation" the bulk of the book is divided into two parts. The first, "Grammar in Use", presents grammar in terms of the purposes for which language is used. In effect it attempts to answer the questions: What sorts of things do we do with language? and: What kinds of language do we use to do these things? It shows, for example, how we express concepts such as amount, time, place and comparison, and it also considers the different ways in which we can present information, attitudes and emotions and how meaning is linked in connected discourse. The other main part of the book is a section presenting grammar in a more conventional way with topics arranged in alphabetical order for ease of reference. There is also a guide to this section allowing anyone who wants to work through it in a more logical sequence to do so.

This book would be suitable for a teacher who wants a guide to English grammar that takes account of modern developments in grammatical study as well as preserving much that is traditional. Some of the material would provide useful background for discussing with senior pupils aspects of language in use. Of course, one would need to get to know one's way around the book, but it has an index as well as a good contents and the grammatical compendium section is alphabetical. The conventional parts are easily related to traditional grammar and the new approach has the advantages of freshness and of relevance to the purposes for which we use language.

J.W.C.

**The Spitting Image.** Reflections on language, education and social class, by Garth Boomer and Dale Spender (Rigby), Adelaide, 1976, 149 pp., Paperback, $5.30.

From the Hall of Mirrors, Luna Park-style cover to the paradox on the last page, this book is a refreshing, iconoclastic challenge to all our teaching—theories, ideologies, methods and practices. Reading it can make you glow with self-satisfaction, shudder with distaste, giggle with embarrassment or amusement. Whatever section you read you are bound to feel some gut reaction. Your own teaching is personally threatened or vindicated, your concept of society confirmed or confused.

Easily read—the book's greatest value is as a generator of discussion and the emphasis of the discussion comes down to language—the language of school. The book raises the questions, and questions many of our traditional answers.

Probably central to the notions expressed and explored are these statements from the end of Chapter 8:

"If kids are going to master language, then teachers must abandon the concept of linguistic sin. It tangles them up too much, it ties them in so many knots. It confuses by placing the emphasis on *how* instead of *what* is said. Give them the opportunity to find that their language works."

In exploring the position and nature of the teaching of English, many and varied are the issues raised: language as social barrier, the shibboleth of "good" English, failure and/or success, sexism, how to stop reading, experts, responsibility for language across the curriculum, university English, the guess-what-I'm-thinking teaching method, writing tasks given in schools, the marking problem, the mirror image of middle-class teachers for all kids and consequent distortion and personal experiences of the illiteracy scare.

All these current, controversial issues are treated anecdotally, in flowing expressive language, but with a sprinkling of theoretical references in many chapters which is adequate for interest and cross checking but not so weighty as to be frightening to a casual reader.

The book is a type of "Here I Stand" which in true Luther manner should be nailed up to the school doors, gothic or otherwise, for every teacher to read before entering.

P.J.M.

**Roll Over Shakespeare**, by Hallyer, Powell & Sadler (Holt, Rinehart), 1976, 187 pp., Hard covers, $5.95.

This is a language text for the Senior School. It is a course book drawing on a wide variety of language uses in currency today.

There are four main divisions: *The Fundamentals of Language Use*, *Varieties of Purpose*, *Consolidating and Developing Skills* and *Understanding and Using Dictionaries*. The last division contains only one chapter, whereas the second has six, dealing largely with the media, e.g. newspapers, television, radio and advertising. The first section is the most comprehensive, looking closely, through extracts from prose, poetry and speech situations, at the distinctions between speech and writing.

*Roll Over Shakespeare* is a sturdily bound, imaginatively illustrated course book. There are numerous exercises, suggested activities and guidelines for discussion included in each section. The aim as the authors state it is to "enable students to master communication skills".

M.P.

**Communicate**. An oral communication programme, by C. H. Hoffman (Holt, Rinehart and Winston), Sydney, 1977.

Student's book (soft cover, 81 pp.), teacher's guide (pamphlet, 10 pp.) and 3 cassettes: set $30.00. Student book only, $3.95.

This is a collection of recordings, and their transcripts, of children and adults speaking. The material is deliberately presented without special

regard for age groupings, degrees of awareness of language skills or maturity. The content matter of the speech segments is random and varied and it is perhaps the variety of speech styles, situations and topics which makes the collection a most valuable asset in the English Department resources of each school.

Classroom situations are still largely listening situations for most children, yet this is the skills area which is most ignored by all teachers. The English Syllabus 7 to 10, tries to give listening due proportion and emphasises the need for the study of language in context and this set is one of the few aids available in oral/aural English. To collect for oneself a set of tapes suitable for the building of listening skills at every level takes much time and fiddle. This material will same time, encourage further collections within class groups and provide teaching points for many useful lessons.

None of the uses of the material given in student's or teacher's books are prescriptive, but there are many suggestions which could be taken up profitably at any age or ability level. There are talks, conversations, discussions, interviews, advertisements, appeals. Very few are extremes or exaggerations of their type, but are commonly experienced by most of us.

Each teacher would need to carefully cull the selection to his/her purpose as with any commercial material or text, but it is the best of an extremely limited range—and it is to my knowledge the only one which has been produced from Australian resources.

This is not a series of listening comprehension tests but an anthology of spoken language on tape. The British Schools Council Research Studies 1974 publication *The Quality of Listening* (Wilkinson, Stratta and Dudley), suggests that "construction of such anthologies, based not on set pieces, but made up of language in some of the variety of situations in which it operates every day, is a priority at present".

The selection suffers from a lack of "genuine" conversation, probably the most difficult speech situation to tape unconsciously, but the variety is otherwise quite impressive and the sound quality is good. (Only five of the six cassette sides are used however.)

P.J.M.

**Learning Through Listening**, by Wilkinson, Stratta, Dudley—Cassette Tapes, Teachers' Manual and a Book of Spirit Duplicator Masters (Macmillan), 1976 (Schools Council Oracy Project), $9.65 plus cost of tapes.

Having heard the tapes, and having attempted tests from Battery A (10-11 year olds), Battery B (13-14 year olds) and Battery C (17-18 year olds), I can recommend purchase of "The Only Standardised Listening Comprehension Tests . . . For Native Speakers of English". Buy also the authors' *The Quality of Listening*, and read the "Listening" section in *English in Secondary Schools: Today and Tomorrow*.

The tests "have a number of possible uses. They can be applied

diagnostically at various stages in the pupil's school career to enable teachers to measure problems and levels of understanding, perhaps in relation to other language abilities, and they could add another dimension to existing examinations in English, if that were felt desirable. They . . . have also been used successfully as a test of understanding for speakers whose native language is not English. In addition, they can be used as developmental materials, for the Batteries contain a large variety of samples of English which could be used in the classroom to explore valuable facets and features of the spoken language . . . . The multiple-choice answer technique employed means that the tests can be marked objectively and quickly" (Preface).

The question is not whether you can afford this important publication (about $20); the question is, whether you can afford not to have it.

D.S.

**The Meaning Machine**—An introduction to sentence-making for secondary students, by I. V. Hansen (Jacaranda Press), Milton, Queensland, 1977, vi plus 104 pp., Paperback, $2.95.

Dr Hansen provides an unapologetic introduction to parts of speech, tense, voice, mood, clauses, phrases, gerunds, etc., designed for a Year 9 student. The work is intended for average and above-average pupils in the belief that by insisting upon attention to students' writing, the quality of their writing can be improved. In the light of recent research evidence which has re-established the usefulness of sentence-combining exercises as a beneficial practice, some of the material (particularly in the second half of the book) has much to offer. The first half, however (up to page 50) seems to be less productive, concentrating as it does on the identification of sentence-parts and the establishment of a traditional grammatical terminology, which despite the author's explanation, seems not to provide the best beginning to a description of modern English structure.

G.C.

**Between Ourselves**, by Julianna Kuperus (Rigby), Adelaide, 1976, 64 pp., $3.25.

My first impression of this junior secondary workbook in oral English was favourable, thanks to its superb cover, attractive layout and clear organisation, somewhat reminiscent of the 1973 edition of that old friend, E. Barrington Thomas' *Let's Talk of Many Things* (Cheshire). A closer look made me less enthusiastic. It differs from the earlier book in being more tightly structured, each double-page spread being a lesson, with students discouraged from browsing. The new book is also thinner.

A very traditional view of talk underlies the book. Group discussion is introduced through artificial exercises, rather than being seen in the context of the ongoing discourse of the class. Speech-making, debating and toast-master skills dominate. As a teacher, I resent being told in a

student workbook to "be efficient", and to show "firmness, sensitivity and enthusiasm, through preparation" (p. 4).

Nevertheless, have a copy in the staffroom. Games like "What is it?", "Scoop" and "You do tell stories" should prove winners in class.

N.W.

**Language in Literature—Supplement 1977-78**, by Sue Woolfe (Macmillan), Melbourne, 1977, 79 pp., limp, $3.50.

This supplement (which is incomprehensible unless you have the author's earlier work beside you—everything is arranged by page references to *Language In Literature*) provides examples of linguistically based approaches to literature based on the texts prescribed for the 1977-78 New South Wales Higher School Certificate. If you use *Language In Literature*, this supplement will help keep that book relevant to that course. If you don't, this supplement may give you a few ideas, but you are likely to find it frustrating.

G.C.

**Language Alive**, by David Fowke (McGraw-Hill), Sydney, 1976, 4 volumes: 58, 56, 56, 56 pp. respectively, Paperbacks.

These books ..... on my desk for some time before I could bring
(lie)
myself to review ..... kind of thing. There is a full index
(this/this here)
with cross-referencing and many many more sorts of exercises (Put in all the capital letters and punctuation marks that are needed.) There is also opportunity for writing three-paragraph stories: "Write a three-paragraph news story about Captain Cook. Use the headline COOK LANDS AT CAMP COVE. You may make up the facts, or you may use some facts from a reference book. Remember to write the most important facts first and the least important ones last. Also, besure (*sic*) to use correct capitalisation, punctuation and spelling." News to Captain Cook too, I should think.

G.C.

## PROSE

**The Blindfold Horse and other stories**, ed. John Griffin (Australian Association for the Teaching of English), South Australia, 1976, 191 pp., hard covers, $4.00 per single copy, $3.75 for ten or more.

This is the latest collection of Australian short stories to be published by the AATE; it is suitable for middle to senior secondary pupils. It was reviewed by Gary Langford in *English in Australia*, No. 40, May, 1977. Here are some extracts from his review:

> "This book takes stories from a wide variety of situations and backgrounds and, in doing so, breaks with some of the problems that beleaguer short story anthologies for secondary school students. I was pleased to find a diversity of experience, action and an encouraging lack of paternalism. The latter, in particular, will interest teachers.
>
> While the authors are Australian, the stories are set in Europe, Australia and the Pacific. This in itself exemplifies the kind of diversity I am talking about."
>
> * * *
>
> "As a whole, *The Blindfold Horse* is a strong and well selected collection of stories. My one criticism is that I wish one or two more stories had been included on present day urban themes. Nevertheless, the stories can, with discretion, be used by students of varying reading age levels. Certainly, I would be surprised if a student could not find something of interest here. I mention this as teachers are often concerned with the voice that complains of boredom. The diversity of the collection should go far in creating that most pleasant of reading environments—attention and interest.
>
> By not limiting itself to aiming at any one level of reading ability, *The Blindfold Horse* is open to a wide variety of students of both differing ages and abilities. In these days where English departments have limited finance available, this is also an important factor.
>
> The collection, therefore, has much to offer."

**The World of the Short Story**, eds. A. Best and M. Cohen. Heritage of Literature Series (Longman), London, 1975, 179 pp., $2.45.

Additional anthologies of short stories for use in secondary schools are always useful, and this collection provides some good reading. The fourteen writers represented include such figures as Patrick White, Ted Hughes, V. S. Naipaul, Angus Wilson and Penelope Mortimer.

There is sensitivity and humour in Frank O'Connor's story "First Confession" about an Irish boy's first encounter with the priest in the confessional box. Penelope Mortimer provides a rather sour though telling little study of a married couple who are slowly falling apart as they and their children grow older. V. S. Naipaul's "The Thing Without a Name", set in Naipaul's native Trinidad, concerns a theme recognisable in most settings and communities. Bill Naughton's "Weaver's Knot" is a

neatly told little story set in a Lancashire weaving mill and it concerns a fifteen year old boy's first job and his confused feelings about the woman who teaches him how to weave.

The collection is best suited to Grades 10 and 11, and might well provide some good reading and discussion.

F.C.

**Approaches to the Short Story**, eds. Albert R. Kitzhaper and Stoddard Malarkey (Holt, Rinehart & Winston Inc.), New York, 1974, 272 pp., Paperback, $5.30.

An interesting collection of short stories but overall a gloomy and morbid one in which not only unhappiness, fear and sadness predominate, but a strong sense of isolation and lack of understanding, particularly in family groups. Teachers would need to use the collection selectively. It includes stories by Roald Dahl, Doris Lessing, James Thurber, Edgar Allan Poe and Pearl Buck. The approaches suggested emphasize the study of form and style. As with all literature, teachers need to develop their own approaches in relation to the classes they are teaching. Suitable for Years 9 and 10.

J.R.

**Around the Globe**, eds. Stephanie Eagles and Ken Watson (Globe Books, Macmillan), 1977, $1.85.

This collection of short stories, selected from authors, as the title suggests from all over the world, is aimed at pupils of Year 10, of average or above average reading ability. There are fourteen stories and each could be read and discussed in a forty-minute period by Year 10 pupils.

The stories illustrate many aspects of the short story as a literary genre. The use of the supernatural in *Death and the Doctor* by Jeno Heltai; the penetrating character-study in *That New Kind of Madness* by Peter Kay and *Maria* by Elizabeth Bowen; the strange use of humour in *How They Wrote Robinson Crusoe* by Il'f and Petrov; the surprise approach, subject matter and style makes this a useful collection of short stories for Year 10.

Many of the stories would lend themselves to literary recreation exercises, especially into the dramatic form. Indeed one story is presented in the form of a play—Bertolt Brecht's *The Informer*.

This brings me to one small note of doubt. Some of the stories are dated. *Saturday Evening* presents a picture of a fourteen-year-old boy preparing to go out to the pictures on a Saturday night, in his suit, shirt, and tie! He asks his mother for one shilling and secretly puts a packet of "Westward Ho" in his pocket. I am not suggesting that we should present our Year 10 students with only contemporary stories, but I am pointing out a possible small problem area in the collection.

I enjoyed reading all the stories.

B.L.F.

**Bless the Beasts and Children**, by Glendon Swarthout (Macmillan Topliner Redstars), Great Britain, 1976, Paperback, $1.75.

This book first appeared in 1970 published by Martin Secker & Warburg, and Macmillans deserve congratulations for reprinting it in their Topliner Redstars Series. It is indeed "a story full of drama, bitter humour and unusual honesty" as the blurb claims, and it is also compelling, thought-provoking reading on all kinds of levels.

In a summer camp for teenagers in Arizona all the dead-beats ("underachievers" you might call them in education jargon) are put together in one cabin where they are known collectively as the "Bedwetters". Bolshie Cotton is their leader and in a desperate attempt to win recognition and status for his gang he leads them in a raid to set free a herd of buffalo destined to be killed by a brutal shot-gun party. It is the kind of rash objective which only a group of desperate no-gooders would ever dream up. On one hand they have so little to lose it is worth trying anything, but on the other hand so much depends on the success of this raid.

A lively, involving, unpredictable story which should interest pupils from a range of reading and interest levels.

R.A.

**Children as Writers 2** (Heinemann), London, 1975, Paperback, $3.60. Award-winning entries from the 16th *Daily Mirror* Children's Literary Competition.

It would be worth buying this book for Ted Hughes' foreword alone. He makes some very pertinent comments about children as writers of poetry and asks an extremely important question—"If precocious writing ability is potentially real ability, and if, even more significant, it is a measure of the more general hidden abilities in the society, and if we can congratulate ourselves on the huge supply of such precocious abilities in the children of the U.K., what are we to say about this fact: that almost without exception these abilities, according to that visible indicator of talent for imaginative writing, are somehow extinguished in the late teens?"

The poems and prose are written by children from eight years and under to sixteen-year-olds and cover as wide a range of subjects and styles as you would find in a collection by adult writers. One piece in particular "Too Many Cooks Spoil the Broth"—a story about a soldier in Belfast, I found quite rivetting. It is so easy to forget what young writers can offer us. Children enjoy reading the literature produced by their peer group and anything which encourages them to read and write themselves deserves attention. If you have a group of reluctant readers/writers, try them with literature written by children. This volume and the Australian/Papua New Guinea series *Youth Writes* (Reed Education), would be a good starting point.

R.A.

**The Best of Saki**, by H. H. Munro (Picador-Pan Books), London, 1976, 250 pp., Paperback, $2.25.

I can do no better than quote Graham Greene's comment on "Saki's" stories: "They dazzle and delight". Indeed, the stories are entertaining, witty and memorable. An added attraction for use in senior school might be that many of them are also short. Certainly the world "Saki" (H. H. Munro) writes about is not the world of 1977, but his blending of pre-World War I middle-class atmosphere with a timeless wit and insight should provide readers with a picture of a world beyond their own.

I would have no hesitation in recommending this volume highly. It should not just stay in a library to be discovered. Teachers could well read one of the shorter stories to a class then make available several copies for further reading.

R.A.

# POETRY

**Colour The Wind**, ed. Ken Small (John Wiley & Sons Australasia), Adelaide, 1976, Paperback, 116 pp., $3.95.

This is an impressive anthology of poems for junior secondary school pupils. It offers a wide variety of traditional and modern poems demanding differing degrees of reading ability from pupils. It is illustrated with several most evocative black and white photographs which could be used as a stimulus to writing and talking.

The appearance of the book is pleasing and attractive but I feel that the Notes and Questions section at the back smacks of an old fashioned approach to poetry in the classroom. In fact I think the book would be better without that section at all. I would rather children were left to read and enjoy the poems offered without the interference of answering questions which at best only satisfy the teacher that something has happened in the lesson. Let us start trusting good literature to spark its own response. This anthology could do that if children were allowed to browse, talk and write when they want to.

R.A.

**Stolen Moments**, by Ron Johnson and Jann Johnson, illustrated by Jenny Cooper (John Wiley & Sons), Sydney, 1976, Paperback, $4.70.

If you believe that children's experience of poetry should include their own writing, if you believe that children's experience of poetry should be fun, if you believe that children's experience of poetry should help them come to terms with suffering and joy then this is the book for you.

The authors of this book believe in all these things, and they also believe in the value of group work that offers opportunities for children to speak poetry to each other, to explore their own experience through poetry and talk. They also offer "shape" poems encouraging children to explore the visual impact of poetry, and they recommend that children, "Be as 'way out' and fantastic" as they wish in playing word games. Ron Johnson, himself plays some of these games for the audience.

The selection of poetry offered ranges from limericks and comic epitaphs to Robert Frost's *Stopping by Woods on a Snowy Evening*, from the traditional *The Fox and His Wife* to "Banjo" Paterson's *The Geebung Polo Club*, from Spike Milligan nonsense to Miroslav Holub's *The Door*. My own particular delights are *Matilda*, which I learned by heart when I was about 9 (from choice), and *Colonel Fazackerley* for no better reason than the fact that the headmaster of my High School was called Fazackerley.

The design and illustrations are as delightful as the selection, full of imaginative flourishes—elephants on roller skates for Ogden Nash's *The People Upstairs*, and a beautifully mad inventor for Ted Hughes's *Uncle Dan*.

The best judges of such a book, however, are the children for whom it is designed. I gave copies of it to some Year 7 pupils while the rest

of the class were finishing something else and asked them to comment: "I don't understand some of the pattern poems but they look fun"; "the pictures talk about the poems"; "I wish we could work out of this book". They will.

When I brought a copy home, my nine-year-old spent an hour and a half happily reading poems aloud and commenting on the illustrations. His favourite was *The Stunning Great Meat Pie* with its accompanying Gulliver-in-Lilliput drawing.

A book, therefore, highly recommended for the "young of all ages".

M.L.

**Moths and Moonshine**, by Janet Brand and Betty McKay (Rigby), South Australia, 1977, Paperback, $3.50.

If we want children to enjoy reading poetry, we have to present it in attractive, easy-to-read form with a variety of interesting subjects. This anthology does just that. It provides about sixty poems ranging from the very good to the simply amusing with accompanying high-class photographs (some coloured) which children by now have come to expect in their anthologies. I am very much in favour of exposing readers to books of this quality right through their school life. This one is probably most suited to late primary-early secondary school and deserves consideration by teachers building up class sets of anthologies or even sets for use in small groups.

R.A.

**The Same River Once**, by Mira Ashton (Rigby), South Australia, 1976, Paperback, $4.25.

The poems in this anthology "focus on the changes taking place around us through childhood, adolescence and adulthood, during schooldays and work, as well as on the changes occurring in the natural world and the technological environment in which we live". I am not sure that an anthology has to keep strictly to its avowed theme and I have trouble seeing how some of these poems fit its theme. Nonetheless, it does live up to the claim in the introduction that it provides a wide selection of writing styles and a "teeming diversity of poetic voices".

As I have implied in the review above of *Moths and Moonshine*, another Rigby publication, high quality production can only help children to read and enjoy poetry more. This anthology, suitable for about mid-Year 8 upwards, provides some excellent poems and beautiful photographs. With books like this, there is hardly any reason why pupils would not enjoy browsing through anthologies. And I would encourage them to browse through a library of anthologies long before they are asked to analyse the poems in exhausting detail.

R.A.

**Waves—An Anthology**, by Vijay Mishra (Heinemann Educational Books), Auckland, 1975, 184 pp., Paperback, $4.35.

**A Companion to Waves—An Anthology for Teachers and Students**, by Vijay Mishra (Heinemann Educational Books), Auckland, 1976, 76 pp., Paperback, $2.95.

These two books have been produced to meet the needs of teachers of English as a second language in Fiji. The poetry chosen covers a very wide range of authors from several countries and is mostly nineteenth and twentieth century; it embraces humorous, narrative and reflective verse. Some readers may be rather surprised to find the Eliot of "Macavity: The Mystery Cat" a page away from "The Hollow Men", and that "God's Grandeur" and "The Windhover" share the same volume with "The Highwayman" or "Gunga Din". It would appear that the author envisages students from junior forms who are relatively new to English or, at any rate, English poetry, as well as those from higher forms using the book. One wonders whether his ends may not have been better served by at least two different books to concentrate on the needs of readers at differing levels in their achievements in the language and of differing maturity. This is not to say that the anthology is without its uses. There are a number of works which would give great pleasure in Forms I and II, and possibly Form III; the editor's awareness of the needs of those new to the language and his attempts to enlist divergent interests make the book useful with native speakers who have not themselves an advanced proficiency with the language or who are not adept, experienced readers of poetry.

The Companion is devised not only to assist students who feel insecure about poetry but also for teachers who do not know how to approach a poem themselves, let alone teach it. The author bewails the insufficient preparation for teaching literature given to teachers in Fiji. Consequently, the information and advice he provides, the teaching strategies on several poems that he maps out, are very basic indeed and, while they may give some worthwhile suggestions that any teacher could happily adopt, it is to be hoped that users of his book in this country would have a more accomplished sense of poetry than he assumes. The greatest danger is to be found in the amount of space that he devotes to technical matters like simile and personification and the somewhat misleading (because so simplified) accounts of more important matters like theme and imagery. It is of course, important that teachers know what all of these things are and how they work in poetry, though they may not stress any too slavishly to pupils. Those who already know will not need the minimal help offered by this book and those who don't run the risk of arid and barely-informed discussion of technical features of every poem with classes in the process of which the living voice of the poet is lost.

D.R.

**I'll Tell You A Tale**, ed. Ian Serraillier (Puffin), Harmondsworth, 1976, 120 pp., Paperback, $1.50.

Very attractively produced (there are some quite striking photographs as well as excellent black-and-white illustrations), this anthology contains about fifty poems. About half of these are traditional ballads and songs; the rest are poems and riddles by Serraillier himself. A class set would be a good investment for Years 6, 7 and possibly 8.

K.W.

**A Sudden Line**, ed. Isobel Armstrong and Roger Mansfield (Oxford University Press), 1976, viii plus 87 pp., Paperback, $3.15.

Over one hundred poems, about a third of them written by students of school age. There is a great deal of interesting writing, perhaps particularly in many of the student-poems. The anthology would offer a lot to a Year 9 or 10 class despite the "pommie" nature of some of the material. Authors include Sandburg, Williams, McGough, Brock, Roethke, Lawrence, Sakamoto, Donleavy, Henri, Levertev—and that's just a few names from the first section of the book. Well worth a good look.

G.C.

**I'll Say Good Morning**, by Pino Bosi (Kurunda Publications), Sydney, no date, 52 pp., Paperback, $1.00.

One of the most delightful collections of poetry I have seen in a long time. Perhaps "collections" is the wrong word. The offering is an extended monologue by the author addressed directly to the reader. I have enjoyed it a great deal. Consider this piece of "advice" for example:

> Be
> like a child
> who fathoms
> he can empty the sea
> with his own bucket
> and
> pour it
> into an egg cup
>
> *He can't?*
> *You ask him*

G.C.

# DRAMA

**The Christian Brothers**, by Ron Blair and **A Lesson in English**, by Barry Oakley, ed. Frank Bladwell (Currency Press-Double Bill), Sydney, 1976, Paperback, $1.95.

This Currency Press publication offers two one-act plays which are broadly concerned with school classrooms and very finely concerned with the characters within them. *The Christian Brothers* (which played to packed houses at Sydney's Nimrod Theatre) is a superb piece of script-writing on several counts. The play is written for one actor only, the Christian Brother, and in a continuous monologue Ron Blair manages to reveal the hopes, fantasies, defences, wit, eccentricities and philosophies of that character. But he does more than that—the language of the Christian Brother not only reveals the man's social and religious self, it touches some core in all men and women whose self-reflections have ever exposed their possible vulnerability. This is a splendid play which has much to offer senior students in terms of its dramatic techniques and memorable characterisation.

*A Lesson in English*—Barry Oakley's one-act play neatly complements *The Christian Brothers*. With Currency Press bringing out publications of this quality, there is no excuse for lack of attention to Australian drama in senior classrooms. I sincerely hope these two one-act plays find their way on to Syllabus lists in all States. Our contemporary dramatists are deservedly making an impact on Australian theatre-goers and it is time English teachers gave them the attention they merit. At $1.95 this double bill is excellent value. Write to Currency Press, Box 43, P.O. Surry Hills, N.S.W. 2010 for an inspection copy.

R.A.

**Dramascripts**, ed. Guy Williams (Macmillan Education), 1976, Paperback, $1.75.

Titles: *Adam's Ark* (1975) by Harold Hodgson, *Jack Sheppard* by Ken Campbell, *Guys' Revolt* by Bob Taylor, *The Island of the Three Mad Monkeys* by Pat Buik and *The Enchanted Shell* by Joan Ware (the latter two together in one volume), *Baker's Boy* by Ray Speakman and Derek Nicholls, *Tom Sawyer* by Derek Lomas and *Brunel* by Keith Parker.

*Adam's Ark* has an interesting theme—that of a group of young people in a specially built nuclear shelter following a nuclear explosion which has destroyed most of the surrounding life outside. It is the kind of situation often used for simulation exercises in the social sciences. In this play there are 21 characters and plenty of interaction between them. The action of the play takes place over seven days and is lively and involving. This is the kind of script which could be used as a basis for further improvisation. Certain scenes could be developed more fully as the script does not make the most use of the tension and conflicts

inherent in this kind of situation. Certainly worth considering particularly for Years 8 and 9 for whom it is often hard to find suitable scripts.

*Jack Sheppard* is a very lively melodrama set in the early eighteenth century when the "hero" Jack Sheppard lived a violent life and died a violent death. The main attraction of this script is its sheer good fun and robustness. Pupils who need encouragement to work with a script might well start with something like this. They can make mistakes, relax a bit and not feel nervous of messing things up. A light-hearted, colourful, fast-moving piece.

*Guys' Revolt* is based on the idea that the Guys which are burned each Fifth of November in memory of Guy Fawkes are treated badly so they decide to revolt. Naturally, they have to come to life in order to revolt! The play is short, funny and effective. I have some reservations about its interest for Australian pupils but it is short enough and interesting enough to use for a couple of drama periods to add variety to the repertoire.

*The Island of the Three Mad Monkeys* is another short but effective script concerning a boy and girl who go fishing and finish up in an extraordinary place where they meet Monkey-Eyes, Monkey-Ears and Monkey-Mouth. The story line is slight but the script offers opportunities for pupils to have a bit of fun and try a bit of miming at the same time. Good for a Year 7 class just beginning drama.

*The Enchanted Shell* is about a fisherman and his wife who adopt a mermaid and all live happily ever after. It is a short, charming little script also suitable for Year 7 pupils.

*Baker's Boy* was originally written for the Birmingham Youth Theatre by two young authors with an ear for the language of young people and an awareness of their interests. Andy, the new boy at the bakery develops an interest in Tina, one of the girls on the bakery staff. Enough said. It is another amusing, lively script with plenty of roles and a variety of fast-moving scenes. Suitable for fairly sophisticated middle secondary school pupils.

*Tom Sawyer* hardly needs introduction. Derek Lomas has adapted Mark Twain's story for stage and chosen the most exciting and funny episodes for this script. Even if you did not use this script for a stage production, it would be worth studying with a class as an example of what writers do when they adapt a well-known story for the stage. It is the sort of task pupils are often asked to do without much preparation or examples to start from.

*Brunel* certainly is "one of the most remarkable plays ever offered in the series" as the editor claims, and it does give "the greatest scope for lively production and imaginative improvisation". It does much more than tell the story of one of the world's great engineers, it offers a pot pourri of songs, dances, historical characters, surreal actions, and absurd conversations all mixed up to provide plenty of interest for a stage production or just purposeful fun in a drama class.

The range of scripts offered by Macmillan Dramascripts and the up-to-

date language in them provoke me to suggest that all those old cupboards crammed full of scripts of the fifties and sixties should be overhauled and replaced with *Dramascripts* instead. But please could we have some with an Australian setting?

R.A.

**Christmas Journey, Died in Action, Masque For a Roundhead, Riot in the Links**, by Michael J. Butler (Wheaton-Pergamon Press), Australia, 1975, Paperback, $1.25 each.

These are four separate booklets subtitled "Drama Projects for Secondary Schools" which provide scripts concerned with historical and social events of some significance. *Christmas Journey* is a nativity play with a difference—it is suitable for a multi-racial cast of older girls. *Died in Action* is a script centring around the death of Nelson, *Masque for a Roundhead* deals with the Civil War and *Riot in the Links* is a light-hearted treatment of the social disturbances in the late nineteenth century.

I have not seen the teacher's book but apparently it is a practical guide to the use of the course and contains a full bibliography and other source material.

I would say that the scripts as they stand would be a useful source for teachers trying to use drama as a method of teaching history though the strongly British bias in the content may limit their use. Nonetheless, I approve of the emphasis implied in the scripts on engaging pupils in interactive situations, particularly in the learning of new material.

R.A.

**Leather Coats**, by Maureen Stewart (Macmillan Flag Books), Melbourne, 1976, Paperback, $1.75.

Plays for the less able readers are few and far between; thus this collection of three plays is to be particularly welcomed. The first, "Cinderfella", is a burlesque of "Cinderalla"; "Whose Gear Is It?" is set in that familiar teenage haunt, the milk bar; "The Leather Coat" is reminiscent of "The Monkey's Paw" in the central idea of the granting of wishes which are later regretted. For secondary pupils with a reading age of 9-11 years.

K.W.

**Prompt One, Prompt Two, Prompt Three**, Five Short Modern Plays ed. by Alan Durband (Hutchinson of London), Paperback, $2.80.

There is always a dearth of good short plays for classroom study and activity and these three books of modern plays capture the spirit and interest of the young adolescents of today. The topics on which the plays are centred are, in the main, relevant for use with Years 8 and 9 at the present time. The dialogue moves quickly, the language is stimulating and the action of the plays coalesces sufficiently to keep experience of theatre sustained. In a few instances, lengthy stage directions slow down

the interest. In the case of one or two plays, the actual staging effects would require more effort than the play would warrant.

S.M.T.

**Look Both Ways—Theatre Experiences**, ed. Herman Voaden (Macmillan), Canada, 1975, Paperback, $8.20.

This is an anthology of eighty theatre "experiences"—plays, short plays, poems and prose passages designed to stimulate interpretation, and imaginative stage treatment in some instances. The title takes its theme from the aim expressed in the book that pupils should be encouraged "to be open to ideas from others and yet be 'inner-directed' in thought and spirit".

The contents are arranged thematically in sections such as "Love", "Marriage", "Death", "False Values", "Drugs" and so on, with appropriate literary or dramatic extracts. It is designed for drama and theatre classes in upper secondary and tertiary level.

The range and quality of extracts is impressive and the book is well worth considering—particularly if you need ideas for senior drama to move pupils on to drama through literature after they have worked on group improvisations.

R.A.

**Kidnapped at Christmas**, by Willis Hall (Samuel French & Heinemann Educational), 1975, Paperpack, $3.50 approximately.

This is a play for children (late primary-early secondary) about two escaped convicts Crosby and Gilbert who couldn't face the thought of yet another Christmas dinner in gaol. They have all sorts of adventures on the run and meet some characters as amazing as themselves. Quentin Blake's drawings liven up the book in a zany way and the script is amusing for the right kind of class. Don't use it with a sophisticated group but try it with an inexperienced junior group—their mistakes can only add to the fun. Nine characters are involved but you could easily use more.

R.A.

## MASS MEDIA

**Meet the Press: Contemporary Australian Essays**, ed. Bruce Elder (John Wiley), Sydney, 151 pp., $5.95.

My main reservation about this otherwise excellent collection is expressed in the Editor's Note: "Most mass media is, by its very nature, ephemeral. Maybe yesterday's paper had an article on alternative values or television that presented a viewpoint not expressed here. If that article finds its way into the classroom then the spirit of this anthology is being served."

Collections of newspaper editorials and stories are doomed to early obsolescence. Topic 3, "Pop Music", for example, contains a *T.V. Times* story on Shirley, and asks, in the Discussion Points, "Have Skyhooks stood the test of time?" If one wanted such an article for class use, a current *T.V. Times* would seem more appropriate.

Topics covered are Sport, Education, Pop Music, Alternative Values, People, Families, Moral Issues, Humour, Television and Australia. The selection is wide-ranging. The purpose of the collection is to produce readers who will ask of the "pop magazine, sports page, afternoon paper and television programme" questions like "Is it honest? Is the style appropriate to the subject matter? Am I being manipulated? Is the author being logical? Is the author biassed?" (Editor's Note).

Teachers of Year 10 and Senior classes will find much of value in *Meet the Press*, but I doubt whether it is wise to purchase more than one class-set, because of its built-in obsolescence. A strong paperback format could have been more appropriate than the heavy boards my copy is bound in.

N.W.

**Television: 20th Century Cyclops**, by Kevin Tindall, David Reid and Neville Goodwin (Sydney Teachers' College), 1977, 168 pp., $6.00 plus postage.

This is a very important book, reporting an admirably thorough research project carried out by the Audio-Visual Centre of Sydney Teachers' College in 1976. Viewers of *Four Corners* might recall a programme on Children's Television and Advertising which was based on this report. The authors include material other than their own research findings: quotations from other books on television; extracts from the F.A.C.T.S. guidelines.

Why "Cyclops"? Because, says the prefatory note, television is one-eyed, a demigod, powerful, violent and "keeps us captives in our caves, allowing only glimpses of the real world, fleeting shadows, distortions of reality". More media-knocking? An elitist back-lash? The authors certainly express strong views, but produce an impressive array of facts —content analyses, detailed viewing surveys, advertisement counts—to support their opinions. Nor is the total impression negative. Working from the thesis that "television belongs to the community and not to advertisers or shareholders", the authors come up with thirty-seven

recommendations for better television, and a three-page guide for parents and teachers.

The research design is detailed in Chapter Two. A sample of 976 Sydney school children, K-12, were asked to complete a viewing diary for one week. The Audio-Visual Centre videotaped all programmes on all channels for that week and analysed their content. Supplementary information on family background, suburb, school year, favourite programmes and advertisements was also gathered.

Since I believe all teachers and concerned citizens should read this book, I will not reveal too much of what the survey found. One fact is that 21.7% of the sample spent more time (30+ hours) in front of the television set than in the classroom. A hopeful sign was the universal unpopularity of those John Singleton commercials!

N.W.

**Television: Your World**, by K. Tindall, D. Reid and N. Goodwin (Wentworth Press), Sydney, 1977, 72 pp., $3.00 plus postage.

This book is related to the major survey reported above, and enables the class to conduct its own survey, while including results from that and other studies. The Year 11/12 teacher of English, Media or General Studies might consider a set for his class. Junior and Middle Secondary teachers will have to adapt the material, which appears to be set at a C.A.E. level.

There are ten units:

1. *Television—Your World*—shows the importance of the medium in the economy and the community.
2. *Pictures and Patterns*—provides materials for a viewing survey similar to that reported in *20th Century Cyclops.*
3. *Favourite Programmes*—Results of the main survey.
4. *Television—the Teacher*—includes sheets for programme analysis.
5. *Advertising.*
6. *Television—The New Authority.*
7. *Turning on to the Movies*—valuable for film study in general, including a discussion of censorship classifications.
8. *Here is the News.*
9. *Television Violence.*
10. *Summing Up.*

Presentation is low-key, even drab. However, since much of the content is ephemeral, costly book-production may not be justified. The book is an excellent source-book for the teacher and possible work-book for seniors.

N.W.

**Assessing the Press**, by John Carroll (Holt, Rinehart & Winston), Sydney, 1977, Paperback, $6.95.

John Carroll in his preface, states: " . . . the purpose of this book is to take a close look at the way Australian newspapers and magazines have done their job in the recent past. Extracts are presented with questions designed to stimulate critical and independent thinking, as well as to foster reading, writing and comprehension skills." The topics presented are Power, Education, Urban life, Aborigines, Crime and violence, Work and Leisure; almost all the material has been chosen from *The Age*, *The National Times*, *The Herald*, *The Sydney Morning Herald*, *The Courier-Mail*, and *The Australian*, between 1973-1976, and presented in clear, practical format, in a book about the size of a quarto folder.

The study of these articles and engagement with the proposed activities will not only make students more aware of whether or not they "believe everything we read in the papers" but will develop reading, talking and writing skills. There is a place for this book in small group work in other disciplines, for example, General Studies, Economics, History and Geography.

M.I.A.

**Mass Media in Australia: Australian Institute of Political Science**— Proceedings of the 41st Summer School, ed. G. Major (Hodder & Stoughton), Sydney, 1976, 264 pp., $5.50.

A range of people variously involved in the media contributed papers to the 41st Summer School of the Australian Institute of Political Science on the media in Australia. With the exception of Richard S. Salant of the *C.B.S. News*, New York, the contributors and participants were all Australian.

Issues discussed included such matters as management of the media, politics and the media, and women and the media, to choose three areas which I personally found interesting.

Since the book is a presentation both of papers given at the school and of some panel discussions, it does not in my view read quite as easily as a collection of essays on the same subject.

However, it is the kind of book which while it might not be distributed as a text in schools, would well be a useful reference text for libraries in secondary schools and colleges. It provides, in particular, a number of useful talking points for discussion about the media.

F.C.

## LITERARY CRITICISM

**Essays and Studies 1973**, collected by John Lawlor (John Murray for the English Association), London, 1973, 112 pp., Hard cover, $5.05.

**Essays and Studies 1974**, collected by Kenneth Muir (John Murray for the English Association), London, 1974, 113 pp., Hard cover, $6.35.

**Essays and Studies 1976**, collected by E. Talbot Donaldson (John Murray for the English Association), London, 1976, 121 pp., Hard cover, no price stated.

These three volumes contain critical studies ranging over a wide variety of subjects. Some, such as D. W. Jefferson's "The Artistry of 'Bleak House' " and Nicholas Brooke's "Crazy Jane and 'Byzantium' " (both in 1974), have an obvious and direct bearing upon the work of teachers in Forms V and VI; in addition, the whole of 1976 is devoted to Middle English literature with several contributions on Chaucer, while there is a further essay on "Honour in Chaucer" by D. S. Brewer in 1973. Some of the texts or authors dealt with may not have such an immediate appeal to those who are wanting material to help in the school situation, but general essays such as George Kane's "Some Reflections on Critical Method" (1976) or Kenneth Muir's "The Pursuit of Relevance" (1973) should stimulate those who read them to think seriously about their assumptions as critics of literature. This could be of value to teachers themselves and to some of their pupils as a basis for discussion of critical method. An especially interesting article is Geoffrey Trease's "Old Writers and Young Readers" (1973) in which a well-known children's author traces the process by which he came to his profession and the assumptions he brings to it. This kind of insight into the creative life of an author for young readers is not always available to teachers and gives a useful basis for considering the teaching of fiction in junior forms.

D.R.

**Fable's End: Completeness and Closure in Rhetorical Fiction**, by David Richter (University of Chicago Press), Chicago and London, 1974, Hard cover, $16.20.

The main thrust of this book is to argue that there is a group of novels whose form is determined by a thesis or doctrine that the writer wishes to propound and that this grouping is sufficiently large to constitute a subgenre of fiction. These fictions the author calls "rhetorical" and while he devotes a chapter to *Rasselas* and *Candide* he writes most fully about fairly recent twentieth century novels, trying to determine what formal developments arise because of this sort of writing and in particular how they end. Often, he claims, they seem very open-ended and this has been misleading to some readers.

The general line of the book is interesting in that it does provoke the reader into thinking about what constitutes form in the novel generally. This is a fascinating question in itself but is especially appropriate for

the modern novel whose direction is frequently difficult to determine. Richter, in selecting certain novels and relating them back to traditions with their roots in the eighteenth century is providing a useful perspective from which to at least attempt to come to grips with the multitude of problems raised by the question of form in the novel. He is not too heavily dogmatic and his own conclusions are pleasingly tentative and open. He does, however, avoid asking the central question about the books he isolates, viz., How far does an interest in ideas as such, rather than in plot or character with the implication that the author is more concerned to contemplate abstractions fictionalised than to explore possibilities of living by focusing our awareness on people living, disable a novelist from the highest achievement in the novel? The eighteenth century novels he chooses are hardly in the mainstream of fiction and do not give rise to a fecund succession of like works in the nineteenth century. It is only in the twentieth century that this approach to fiction is picked up and in the later part of it where the sense of viable tradition in the novel is at its weakest. Could it not be argued, as it has been of Johnson's *Rasselas*, that far from constituting a subgenre, these works are not true novels at all insofar as they are dominated by a thesis? Could it not also be added that they retain our interest either insofar as they convince us of the truth of their doctrine (and this is surely a philosophical, political or some other matter rather than a literary one) or in that they manage to touch upon and dramatise for us the quality of human actions and that we may reject the thesis altogether while pointing to other things in the novel which make it worthwhile to read? The danger of genre or subgenre criticism, thankfully not always in evidence here in the actual reading of works, is that questions are asked in terms of what characterises the genre rather than whether such a genre is in itself worthwhile and hence whether the novel in question is good or bad as a novel.

The chief value of this study is that the author has some capacity to read individual novels closely. His inclusion of chapters on *Lord of the Flies* and *Catch-22* will prove helpful to teachers who are studying these works with their classes and the framework of argument in which they appear need be no distraction.

D.R.

**Alexander Pope**, by Yasmine Gooneratne (Cambridge University Press), Cambridge, 1976, Hard cover $5.90, Paperback $1.95.

This is the seventh in a series of Introductory Critical Studies of British Authors under the General Editorship of Robin Mayhead in which titles dealing with such standard authors as Keats, Blake and Jane Austen have already appeared. The audience aimed at is explicitly stated to be the general reader who wants a direct introduction to the works themselves and the student. Consequently, elaborate scholarly apparatus pertaining to background, biographical or historical, is eschewed while the author aims at a thorough, if brief, treatment of the poet's major

works in chronological order. The main critical method employed is to examine significant passages of each work in detail so as to arrive at a reading of each poem in turn. The readings themselves are sufficiently stimulating and apposite to send the reader back to the text to examine their implications so that he may think them through for himself. Definitiveness is neither aimed at nor achieved, but certain basic issues such as eighteenth century meanings if terms like "wit" or "nature" and Pope's moral preoccupations in a world of controversy and literary combativeness are clearly explained so as to aid understanding and enable those who are new to Pope to make further explorations for themselves.

D.R.

**Passion Lends Them Power: A Study of Shakespeare's Love Tragedies**, by Derick R. C. Marsh (Sydney University Press), Sydney, 1976, Hard cover, $12.50.

"My chief intention in this book", writes Professor Marsh, "is to explore the relations between Shakespeare's three tragedies on the theme of love, *Romeo and Juliet*, *Othello* and *Antony and Cleopatra*, and to look as well at *Troilus and Cressida*, which, like the three tragedies, provides an account of an unhappy love, but which by differences of emphasis and perspective, becomes (in my opinion) a play of a very different kind, though it too is concerned with something of the nature of the experience we call being "in love". In the process he glances at features of the early comedies and the later romances, but the bulk of his book consists of three lengthy essays on the tragedies he names.

Professor Marsh is concerned that, as he sees them, none of these plays has had its due. *Romeo and Juliet* is usually dismissed as prentice work because it comes so early in the dramatist's career; because it is not given the close attention it deserves its quality as a celebration and exploration of young love tends to be overlooked. Othello is a truly tragic hero, indeed noble, to whose life his love is central and when that love is questioned, apparently indeed proved to be based on falseness, his total being is first threatened and finally destroyed; Professor Marsh is consciously offering an alternative reading to Leavis's famous and influential account of "Diabolic Intellect and the Noble Hero" in *The Common Pursuit*. Similarly, he will not accept that *Antony and Cleopatra* is other than a tragedy of mature love. Critics in recent years have tended to question how far this can be the case in view of the lovers' relationship and the way in which they seem to be denied tragic stature in the manner of their deaths. Professor Marsh is conscious of this and argues forcefully against it, though it is open to doubt how far he succeeds in allaying all the difficulties, especially as they arise with regard to Cleopatra.

Whatever one's final judgment of the arguments, Professor Marsh is offering an interesting alternative to certain critical orthodoxies concerning the three plays with which he mainly deals. His meticulous

attention to the text gives his writing considerable cogency on works which frequently appear on senior school syllabuses.

D.R.

**The Critical Enterprise: English Studies in Higher Education**, by Raymond Cowell (George Allen & Unwin), London, 1975, 156 pp., $5.30.

This book is in two parts; the second, which deals with particular texts, might at first seem of most interest to the Secondary English teacher. However, the first part will reward the careful reader, offering some challenge to what he might have understood as "literary criticism" and should prove as relevant to the Secondary as to the Tertiary teacher.

Cowell begins by noting the expression of tertiary education and envisages an interdisciplinary study in which English Studies might profitably find a place, highlighting connections between the "word" and the "world", the broader social and political context in which the text emerged. While Cowell's views reflect the last decade's radical critique of lit-crit, he is neither dogmatic nor doctrinaire but "deliberately tentative". He is aware of perils in his scheme; that, for example, "literature will read exclusively in terms of its 'themes', a procedure which tends to ignore or minimise detailed consideration of that verbal creativity . . . at the centre of the discipline" (p. 65). On the other hand, "the effect, though certainly not the intention, of this century's critical revolution has been to dehumanise literature" by analysis which has "too often become esoteric or fussily analytic". Instead, Cowell would like to see English Studies which recognise what is "manifestly true of many common readers' experience of literature, that it helps them to understand themselves and the world better, that it reveals truths to them" (pp. 24-25). Having established the meaning of a text in its own terms through the traditional techniques of criticism, "the critic can safely ponder the word's significance in relation to the real world, its place against its background" (p. 31). Criticism Cowell sees as "a creative or recreative activity; it gives a work of literature the only valid existence it has, through a 'performance' on the reader's mind stimulated by other performances in other's minds" (p. 78).

Behind Cowell's suggestions is an impressive course of reading—Bruner, Phenix, Bernstein, Poirier, Arnold, Henry James, Trilling, Saussure, Steiner and Hoggart, to name only some. He quotes passages from Wordsworth, Coleridge and Keats which one might have tended to overlook, but which emerge fresh in this context, as does his discussion of Walter Bagehot, previously known to me only for his work on the English Constitution. George Orwell is seen as an unduly neglected contributor to the theory and practice of criticism.

Discussions of such texts as Robert Lowell's *Skunk Hour*, Malamud's *The Assistant*, Golding's *The Spire*, Ibsen's *The Wild Duck*, *Hamlet* and *Rosencrantz and Guildenstern are Dead* are used in the second part of the book to illustrate an approach to criticism which seeks creatively to link word and world. In keeping with the aim of the book and its

deliberate tentativeness, these discussions are suggestive rather than exhaustive. I found the section linking *Hamlet* with Zbigniew Herbert's *Elegy of Fortinbras* and *Rosencrantz and Guildenstern are Dead* particularly interesting.

The Secondary teacher can only agree that "so much of the modern criticism recommended to students seems . . . circumscriptive rather than liberating" (p. 13). We would also recognise the "innate tendency" of English Studies "to branch out into other disciplines" (p. 19) and know that most students are not bound to join the elite who practise academic criticism, but can enjoy "the unique experience of actively *reading* a book" (p. 12). They, and their tertiary equivalents, combine with continued erosion of the teacher/student barriers by which "learning becomes a truly collaborative activity" (p. 11) to challenge our conceptions of what English Studies should be. Cowell's book provides some directions, and an interesting survey of views on the subject which might be taken into account in Senior Secondary curriculum design.

N.W.

**T. S. Eliot: a Collection of Criticism**, ed. Linda W. Wagner (McGraw-Hill), New York, 1974, vii plus 145 pp., Paperback, $US2.25.

This volume contains eight critical pieces and a brief introduction by the editor. There is a full bibliography. Although some of the extracts are almost anthology pieces in their own right (Mizener's "To Meet Mr Eliot", for example), about half of the material has been published for the first time this decade. All phases of the poet's work are covered: the early poems (Pound, Bergonzi); "The Waste Land" (Rosenthal); "Gerontion" (Schwarz); "The Hollow Men", "Ash Wednesday" (Unger); *Four Quartets* (Moynihan); the plays (Worth). Rosenthal's article on "The Waste Land" pays particular attention to some of the insights gained from the 1971 publication by Eliot's widow of his drafts for the poem. The overall picture gained is well summarised by Helen Gardner in the closing pages of the book where she describes respect for Eliot's talent as deriving from his speaking for "the conscience of civilised man" in "an age of anxiety and despair".

G.C.

**Australian Literature**—a reference guide, by Fred Lock and Alan Lawson (from the series Australian Bibliographies, general editor the late Grahame Johnston), (Oxford University Press), Melbourne, 1977, $2.75.

Aimed at a readership of prospective scholars and researchers in the field of Australian literature, this 84-page selective guide is only of limited use in the average secondary school classroom. This is not to say, however, that it is an inadequate publication. but rather that its contents, which set out clearly and concisely the available bibliographical and

reference sources to consult when hunting for material on topics within the field, are designed for advanced students of Australian literature.

These contents are: listings of bibliographies, guides to reference sources, location aids and finding lists, other reference sources such as encyclopedias and dictionaries (including those with specific orientations —i.e. dictionaries of biography, quotations, literary terms of folklore, history and genre handbooks, etc.), skeletal bibliographies for specific Australian authors, plus directions to periodicals and information on the research resources of particular Australian libraries.

Though by no means exhaustive, the book's organisation by subject focus, as well as its index, makes it very easy to find what one is after. This in itself would recommend the work as a valuable acquisition for the school library. It is cheap at the price, and would be of great value both to teachers interested in furthering their knowledge of Australian literature and the occasional outstanding student preparing for intensive study in this area.

F. de G.

**Children and Stories**, by Anthony Jones and June Buttrey (Basil Blackwell), 1970, Reprinted 1974.

*Children and Stories* does not follow the well-worn pattern of books about children's literature, for it makes neither extravagant claims for literature nor delivers homilies on its value in education. Rather it is a thoroughly practical and at the same time thought-provoking and sensitive exploration of the role of story in the life of the child. Further, it outlines the ways in which teachers can use the child's natural urge for talk and story telling in helping them to understand imaginative literature.

In view of the spate of criticism about the effects of television on children, readers will be particularly interested in what the authors see as the importance of television for the child. Their argument is that television is a "public" source of story for the child and as such "occupies a place of special significance" (p. 2). If we accept their argument, outlined in detail in the first chapter, then it is imperative that the quality of programmes in Australia be stringently re-assessed. The "pap" which they admit exists on the English screen is unfortunately glaringly obvious here!

The second chapter of the book sets forth sensible ways in which teachers may describe the responses of children to stories so that "(their) thinking, feeling, imagining and doing might be extended, and patterns of classroom organisation diversified" (p. 26). The examples of writing and talking quoted in this chapter (and indeed throughout the whole book) are testimony to the exciting possibilities of using stories with children. The authors' interpretation of the children's writing makes the book an excellent introduction to the significance of writing for learning and understanding, particularly for those teachers who have not considered writing in this way.

The remaining chapters are concerned with criteria for choosing books, the teachers contribution in exploring stories with children and the place of story in the total pattern of a child's work. The book concludes with a delightful account of one teacher's work with *A Dog So Small* (P. Pearce).

The book contains four appendices, two of which teachers will find particularly useful: "A selected and classified list of Story Books for Children of Primary to Lower Secondary School Age" and "Using work cards in connection with Children's Reading". The author's ideas about book cards are more imaginative and constructive than those to be found in commercial reading kits throughout Australia!

J.P.

**Conrad's Eastern World**, Norman Sherry (Combined University Press), First Paperback edition, 1976.

This is the paperback edition of Professor Sherry's highly acclaimed book (first published in 1966) on the Eastern novels of Joseph Conrad. As a British seaman, Conrad spent five years in the East between 1883 and 1888. Whilst Conradian criticism has long explored the relationship between Conrad's life and works, it has not traced with such fine detail the influence of Conrad's contact with the exotic, sometimes sophisticated, sometimes primitive world around the South Asian Archipelago. As Professor Sherry rightly points out in his introduction, the biographers Jean-Aubry and Jocelyn Baines, pay but scant attention to this important period in Conrad's life.

The emphasis in the book is upon the way in which Conrad's observation of, and experience in, the East provided inspiration for a significant number of his works, including the well known novels like *Lord Jim*, *Victory* and *The Shadow-Line*. However, what Professor Sherry also examines is the way in which aspects of Conrad's stylistic method emerge from this period. For example Conrad would often have taken part in pseudo-philosophical, meandering conversations with sailors on shore leave. These nautical meanders become later, through Conrad's imaginative recreation such highly-wrought conversations as those between Marlow and the French Lieutenant in *Lord Jim*.

Letters, extracts from contemporary newspaper articles and other documents are liberally woven into the text of the book but these do not interrupt the flow of this fine "literary detective work".

Reading this book will provide teachers with invaluable information about the sources of Conrad's inspiration and allow them to draw for their students a portrait of the man behind the work.

J.P.

**The Friar's, Summoner's and Pardoner's Tales** from **The Canterbury Tales**, by Geoffrey Chaucer, ed. N. R. Havely (University of London Press), 1975, vi plus 165 pp., Paperpack.

**The Prioress' Prologue and Tale**, ed. James Winny (Cambridge University Press), 1975, 64 pp., £0.75.

Both of the above selections from *The Canterbury Tales* provide a full introduction to the character telling the tales and to the interactions in which he is revealed in the course of the work. In both volumes the ironic bases of much of the characterisation when contrasted with the tales told is clearly identified for the student. *The Prioress' Tale* has possibly been less popular in schools than some of the other tales: its themes of violence, hatred and prejudice are nevertheless common enough in more modern literature studied.

The major difference between the two volumes reviewed, however, lies not in the selection of the tales but in the nature of the edited material presented. Winny's edition includes the *General Prologue* portrait of the Prioress, and her *Prologue* and *Tale*. There is a full introduction, and the text is followed by notes and glossary. The text itself is presented, however, on un-annotated pages. Havely's book contains similar material, but his pages of text are from a third to half full of notes, translations, etc., in addition to the full notes at the end of the book.

G.C.

## LIST OF REVIEWERS

| | |
|---|---|
| Marjorie Aldred | North Sydney Girls' High School |
| Roslyn Arnold | The University of Sydney |
| Chris Carroll | Sefton High School |
| Gilbert Case | Brisbane Grammar School |
| Kathy Chivers | Endeavour High School |
| Frances Christie | Catholic Teachers' College, North Sydney |
| John Collerson | Milperra College of Advanced Education |
| Frances de Groen | Milperra College of Advanced Education |
| Robert D. Eagleson | The University of Sydney |
| Barbara Field | Armidale High School |
| Neville Hatton | The University of Sydney |
| Rosmané Lawson | Good Samaritan Teachers' College, Glebe |
| Margaret Little | North Sydney Girls' High School |
| Robyn Magennis | Endeavour High School |
| Patricia Morgan | New South Wales Department of Education |
| Judy Parker | Mitchell College of Advanced Education, Bathurst |
| Margaret Peppercorn | The University of New South Wales |
| Dennis Robinson | Sydney Teachers' College |
| Joan Rothery | Good Samaritan Teachers' College, Glebe |
| Dick Stratford | The University of Sydney |
| Brian Taylor | The University of Sydney |
| Sister Teresita | Good Samaritan Teachers' College, Glebe |
| R. D. Walshe | Writer and Editor |
| Ken Watson | The University of Sydney |
| Neil Whitfield | The University of Sydney |

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